



The Magazine of Real Use for Women

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publications for women and the home.

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covering the entire range of
feminine interest.

THE DESIGNER for 1908

A few of the features which will make THE DESIGNER during the coming months so readable
and so valuable to women in every walk of life and in every sphere of activity:

The Fashion Department. This is without a rival for authority and completeness. Every woman who
wishes to be gowned correctly will find THE DESIGNER a true guide. Every woman who sews will find
invaluable suggestions in the "Review of the Month," and in the special, practical articles on Dressmaking,
Millinery and all kindred subjects.

"The Optimist" will be the heading of a two-page article contributed every month by the Rev. Charles F.
Goss, the Cincinnati clergyman whose writings are so well and favorably known. These articles will be
filled with counsel and good cheer, but will not be a bit "sermony."

The Housekeeper will be the name of a department under which THE DESIGNER will take up in a really
practical way problems of all kinds relating to the home. Experts on Cookery, The Care of the House,
House Furnishing, and so forth, will contribute articles on these topics.

Helps Along the Way and THE DESIGNER's other famous chapter "The Mother's Advisory Club," will
be continued. These departments, and the others like them, are strong factors in making THE DESIGNER
"the magazine of real use to women."

Books and Literature will be treated in a particularly interesting fashion by a well-known scholar. Partic-
ulars of this book plan will be published later, but we can say here that the competitive feature of it is sure
to enlist the interest of every reader of the magazine.

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THE DESIGNER for the next year will be bigger and better than ever, but the price will remain the
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price. It is an investment that pays a sure dividend every month in the form of entertainment
and comfort, for THE DESIGNER is filled with your wants, filled with your needs, and all
presented in a form of great beauty. Every number is charming, a source of usable information,
companionship and inspiration.

NOW IS THE TIME TO SUBSCRIBE.

WRITE TO-DAY TO

12 - 16 Vandam St.

Standard Fashion Company

NEW YORK



GETTING READY FOR THE HOLIDAYS.

As Christmas draws near, women like to "brighten things up a bit." They do not go so far as to have the carpets beaten; or the curtains washed.

But, as they find time, they spend an hour or two in trying to improve the appearance of the objects which are the pride of the household—the piano, for example; the silver; the cut glass and the furniture.

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Vol. XXVII, No. 3

January, 1908

The DESIGNER

ON SUBSCRIPTION:
Fifty cents per year in the United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuila and the city of Shanghai. In Canada, 75 cents per year. All other countries, \$1.00 per year.

CONTENTS

THE ESSENTIAL.....	Charles Battell Loomis	286
FASHIONABLE DRESS.....		288-315
LACE FOR A CHILD'S DRESS.....	Grace Aline Luther	316
REMEMBER THE UMBRELLA.....		317
MIDWINTER MILLINERY.....	Aimée Chevreau	318
A STUDY IN PLAIDS.....	Marie Manning	320
THE RENOVATION OF OLD JEWELRY.....		322
FASHIONS OF THE STAGE.....		323
THE COSMOPOLITAN NEW YEAR.....	Jane A. Stewart	326
MRS. FENTON'S RUMMAGE SALE (A Story) (Illustrated).....	Mary Barrett Howard	328
THE OPTIMIST: "IT WON'T HURT YOU!".....	Charles Frederic Goss	331
SOMETHING NEW TO DO.....	Bertha Hasbrook	333
THE LUCK OF THE NEW YEAR.....	Letitia Goston	334
A LAKE SHORE BUNGALOW (With Illustrations by the Author).....	R. Irving Dodge	335
GOOD READING.....		338
THE BLACKSMITH OF AZURITE (A Serial Story) (With Illustrations by J. W. Marchand).....	Philip Verrill Mighels	340
WOMEN OF AFFAIRS.....	Rheta Childe Dorr	344
A QUESTION OF TASTE (A Short Story) (Illustrated).....	Ida Preston Robinson	345

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BRANCHES:
200-202 Monroe St., Chicago, Ill.
33 Richmond St., West, Toronto, Canada.
16 to 24 Jessie St., San Francisco, Cal.

Published Monthly by the
STANDARD FASHION COMPANY
12-14-16 Vandam Street, New York
285

Subscriptions are received by all
Standard Fashion Agents, News-dealers
and Booksellers, or may be sent direct
to the Publishers.



WHILE a well-dressed woman appeals to me, I judge of her style more by intuition than by any knowledge of what she has done in order to make herself attractive to my masculine eye.

A woman must be neat—that is the only thing upon which I insist. We men can be slouchy if we choose, but women must—they must—be neat. A slouchy woman would reform at once if she knew what men think of her.

(My wife says that a man has no more business to be slouchy than a woman, and I dare say she is right.)

Elegance of line, tasteful color, suitableness of fabric; all these contribute to the ensemble that goes to the make-up of a well-dressed woman, and she who thinks that the most unnoticing masculine eye is not pleased by successful efforts along sartorial lines is perhaps missing a chance to make herself attractive.

"To be well-dressed doth oftentimes supersede the rest."

A well-dressed woman contributes to the beauty of the world.

Charles Willson

THE DESIGNER

50 CENTS A YEAR POST-PAID

PUBLISHED MONTHLY BY THE

10 CENTS A COPY

STANDARD FASHION COMPANY

President: JOHN T. SCANLON Treasurer: CHARLES E. STRETCH Secretary: GEORGE R. LANGTHORPE

ENTERED AT THE POST-OFFICE, NEW YORK,
AS SECOND-CLASS MAIL MATTER

12-16 VANDAM STREET, NEW YORK

TORONTO, CANADA
33 RICHMOND STREET, WEST

VOL. XXVII

JANUARY, 1908

No. 3

A LITTLE past the middle of the average dictionary there is a word defined as follows:

"Condition of being elementary; freedom from elaborateness, ornament, formality, or variety of detail; absence of ostentation; freedom from artfulness, cunning, duplicity, affectation or pretension; sincerity; unaffectedness."

And again, from another viewpoint:

"Deficiency of intelligence or good sense."

Of course the word defined is "simplicity,"—the crowning greatness of great people. While the large majority of simple people are not otherwise great, there never was a truly great person who was not *in the essentials* characterized by simplicity. Affectation of any sort is loathsome to the large mind and heart.

Now this repulsion of true greatness from things not simple is by no means a matter of chance nor even of taste. It is a wonderful fact in life and in nature. The elementary is the forceful; beauty unadorned is indeed adorned the most; honest, straightforward dealing is the wisdom of the ages, and affectation nonsense of the most obnoxious variety. It is better to be simple as those having a "deficiency of intelligence or good sense," rather than complex with the complexity of the artful and the cunning.

Simplicity is about the most important thing there is in about every phase of life—in dress, in manner, in speech, in action. It is about the most important thing to youth and to age. To youth because—well, in dress, for example, there is no more pathetic sight than the elaborately dressed girl; no truer indication of ignorant parentage. It is doubtful if the very young lady who stifles as best she may her sad little envious feelings toward her richer schoolmates, would feel so badly if she could extract from the future the knowledge that experience must surely bring her. But she cannot be expected fully to appreciate the significance of her good fortune in being forced to wear plain dresses, because the important lessons of life are learned in the hard school of experience which she has not yet attended. So her misplaced envy is not irritating to the onlooker, any more than is the absurdity of the overdressed girl, she who in the words of the melodrama is "more to be pitied than scorned."

But it is impossible to exercise this same tolerance toward grown women. A very few years of active contact with the world should establish correct proportions. Women of sense understand that almost every sin against so-called style may be forgiven them if they dress so simply that their simplicity itself becomes a style.

If proof were needed of the superior beauty to be found in simple clothes as opposed to elaborate, the whole trend of the dressmaker's art would provide such proof. It is no longer fashionable to be "fussy." And as there will ever be a large contingent who must be fashionable or die, it is to be hoped that at last the

necessity will bear good fruit. We will accept the results without haggling over causes. It is enough that for one reason or another, simplicity in dress has become more common. So, those of you who have not yet fallen into line, lay away your superfluous ruffles and panels and layers of lace and pipings of ribbon and rows of jet, your bunches of jangling jewelry and hair ornaments! Oh, for a gun to go after the women who put little knobs of things in their hair! Little silk buns and velvet biscuits, choux of this and bows of that! If you are not already insignificant to look at, dear ladies, and are determined to be so, just go in for hair ornaments!

But if lack of simplicity in dress is hateful, how much more so is ostentatious thought and action? Ostentatious dress may be the result of environment, lack of education, even poverty—for sometimes we must wear what we can get to wear. But thought and action are of the soul, whose wealth is increased by being one's self or whose poverty by trying to be some one else.

To people of real ability, falling into pretension of any sort is what falling from grace is to the orthodox religionist, who grieves for his fault and prays to do better.

It is pretentious, self-conscious, to talk other than naturally, to use foreign phrases, pompous expressions, borrowed accent or inflexion. It is pretentious to color one's speech with one's self, to emphasize the personal. A few times in the course of a life persons meet whose sympathies are such that in uncovering them all to each other they know the most lovely of human experiences. But such men and women commonly hold in check their deeper thoughts and emotions. They have no meeting ground with people who tell you everything about themselves to which you may be induced to listen.

Here is a test of simplicity for a certain great class of folks—employers, those who in any relation whatever have men and women under them. Does your authority please you inordinately? Do you plume yourself that this business is yours, these people here to obey you? There is no simplicity then in *you*! Perhaps you forget that you inherited the wealth which gives you position, that you are not yourself a man of parts. Are you the mistress of an establishment with servants at your call? Are you even dealing to-day only with your laundress? She will know before night whether you are a pretentious person or one whose simplicity makes her indifferent to deference.

Ah! there's a word for you—deference! Small people love it! Big people, when necessary, command and are obeyed. They are put in places of ruling, and they rule. But for little dignities, petty demanding of distinction between their position and the position of those under them, they have no time.

SIMPLICITY!

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FASHIONABLE & DRESS



2875

2875

288

THE variety of materials used in this season's dresses is almost astonishing in its extent. Velvets in soft and silky textures, silk-finish wool materials, such as cashmere, albatross and henrietta in the new qualities; chiffon broadcloth, and the large variety of voiles, mousselines, crêpes, chiffons, laces, nets, the heavy and light weight silks and the novelty silk, satin, velvet and chenille mixtures make a splendid array.

Whatever material is used, the idea which it carries out is that of graceful, sweeping lines. The modified Empire model with the one, two, three or four piece circular skirt seems best for the development of the reception and evening gown. At the same time some of the prettiest models are in the regular gored and plaited skirt. Chiffon cloth over a delicate taffeta is charming in a many-plaited design.

The bodice has oftentimes the sleeve and waist in one, but perhaps the most noticeable feature is some effect of drapery in the same color as the rest of the dress, but of a different material. A white liberty satingown had a bertha in surplice effect of mousseline de soie. A velvet Empire model gown had the velvet revers cleverly combined with écreu lace.

The colors in these gowns are exquisite. Among the shades are yellow, corn color, tea-rose, mustard, delicate and dull shades of gray, different tones of violet, garnet and green.

LADIES' DRESS NO. 2875, IN MEDIUM SWEEP OR ROUND LENGTH, consisting of a waist in over-blouse style, and an eight-gored skirt. The model is of Havana-brown chiffon voile with satin folds of darker brown. The yoke and sleeves are of écreu batiste with an application of lace. The other model is of reseda-green broadcloth with trimming folds of the same and embroidered cream mull for yoke and sleeves, with folds of mull on the sleeves. Silk embroidered in geranium-red and bronze thread outlines the yoke.

The charm of this costume is its simplicity of style and its adaptation to the use of many grades of material. A delicate colored French crêpe, albatross or soft henrietta might be used appropriately for a pretty house dress. The introduction of trimming between the plates is a novel and attractive feature.

Others suitable materials are marquissette, crêpe and heavier silks. Oriental embroidery or soutache may be used in trimming.

A figure view on page 299 shows a different development.

Ladies' dress No. 2875 is in six sizes, from thirty-two to forty-two inches bust measure, price 15 cents. The thirty-six-inch size requires without folds eleven and one-quarter yards of material twenty-two inches wide, eight yards thirty-six inches, or six and three-eighth yards forty-four inches; for folds, two and one-eighth yards twenty-two inches, or one yard forty-four inches, with one yard of net forty-five inches, and one and three-eighth yards of braid.

THE DESIGNER

289



2902

LADIES' EMPIRE DRESS NO. 2902, IN SWEEP OR ROUND LENGTH. Suitable materials for this dress are velvet, silks and broadcloth. In the model, chiffon velvet with silk braid, Oriental lace and filet are the materials used. The tucked waist with sleeves and bodice in one is in over-blouse effect. The shaped bertha is of Oriental lace, and filet is used for the yoke and undersleeves.

The other model was designed in gray silk voile with messaline under sleeves. It is suggested that messaline also edge the tucks.

A very effective dress in this design might be evolved from chiffon broadcloth with a bertha of rich Japanese embroidery. Pale blue with a darker shade for the trimming would be pretty, or pale yellow cloth with buff satin.

The embroidery suggested for this is the band trimming, French, Persian, or Japanese. Some of the best effects are got with the bright colors or metal thread on a dark ground.

Ladies' Empire dress No. 2902 is in six sizes, from thirty-two to forty-two inches bust measure, price 15 cents. The thirty-six-inch size requires for sweep length thirteen and three-quarter yards of material twenty-two inches, or seven and three-eighth yards forty-four inches. For shorter length, twelve and one-quarter yards twenty-two inches, eight and seven-eighth yards thirty-six inches, or six and seven-eighth yards forty-four inches, with three-quarter yard net forty-five inches, and three-quarter yard all-over lace eighteen inches.

THE term coat has such a wide range of meaning that its purpose best classifies it. The evening wrap lends itself to many charming developments which have been fully described in the December issue. Then there is the semi-dress coat, the suit coat, and coat for automobile wear and like outings. For the latter heavy, rough suitings, covert cloth, kersey, fur and fur cloth are used. The designs may be along the lines of the French models with sleeves and coat in one, or the utility coat, a long tailored garment, double breasted and with regulation coat sleeves. Then there are also models trimmed having the Japanese extension armhole, or with the mandarin over-sleeve.

A semi-dress coat may be of material contrasting with the skirt, may have its trimming of velvet, or of Japanese, Persian and French designs. It may be heavily braided, and also worn with a vest. The sleeves of these coats are usually three-quarter length or shorter, and the length of the coat is just above or below the knee, oftentimes pointed in front or in back or both, and is sometimes quite short. The semi-dress coat may also be of the same material as the skirt, and worn with a waist in the same color.

The strictly tailored suit coat or separate jacket has velvet collar and cuffs with slight additional trimming of narrow braid in a contrasting shade, generally black. These coats extend below the hip and may be somewhat cut away except in the case of the box-coat, which generally has the straight edge and is in many cases untrimmed. The short fur coat in hip length has been described in the December DESIGNER, and is varied by the use of fur cloth or other novelty fabrics.

LADIES' SEMI-FITTING COAT No. 2871 IN 31-INCH LENGTH. The coat is combined with LADIES' ELEVEN-GORED SKIRT No. 2867. This is a typical example of the semi-fitting coat just mentioned. It has the simple stitch finishing. In the two developments here shown one was made of brown cheviot blending into olive-green with a turn-down collar of matching brown velvet; the other of gray broadcloth. The skirt is described on page 296. Ladies' coat No. 2871 is in eight sizes, from thirty-two to forty-six inches bust measure, price 15 cents. The thirty-six-inch size requires two and three-quarter yards forty-four inches, or two and three-eighth yards fifty-four inches.

LADIES' SINGLE-BREASTED COAT No. 2856 IN 34-INCH LENGTH IS COMBINED WITH LADIES' SEVEN-GORED TUCKED SIDE-PLAISED SKIRT, No. 2860 IN ROUND OR SHORTER LENGTH. This coat is good for broadcloth, cheviot, worsted and novelty suitings. In the model covert cloth with castor velvet collar and cuffs was chosen. For description of the skirt see page 298. Ladies' coat No. 2856 is in eight sizes, from thirty-two to forty-six inches bust measure, price 15 cents. The thirty-six-inch size requires three and one-quarter yards of material forty-four inches wide, or two and five-eighth yards fifty-four inches, with one-half yard of velvet twenty inches.

LADIES' COAT WITH VEST, No. 2880, AND LADIES' THREE OR FOUR PIECE CIRCULAR SKIRT, No. 2882, IN MEDIUM SWEEP OR ROUND LENGTH. Good for striped and plain broadcloth or velvet. The model is of a fine stripe novelty in a dark shade of mahogany, trimmed with dull gold silk braid, with a vest of rough silk novelty in the same shade. The coat, tapering to a point in the back, is fitted to the figure and has a shaped cape and rolling collar. The cuffs join the sleeves and are faced with silk. The skirt is described on page 298. Ladies' Coat No. 2880 is in seven sizes, from thirty-two to forty-four inches bust measure, price 15 cents. The thirty-six-inch size requires five and one-half yards of material twenty-seven inches wide, or three and one-eighth yards fifty-four inches.



LADIES' COAT 2871 AND LADIES' SKIRT 2867



COAT 2880; SKIRT 2882

COAT 2856; SKIRT 2860



THE blouse-waist of this year illustrates the advantage of combining different materials in the same garment. There are almost numberless laces, Oriental and French trimmings, messalines, chiffons, crêpes, silks, velvets, and cloth fabrics which provide wide choice in the creation of the waist. Cloth is combined with lace and velvet, velvet with chiffon and lace. Chiffon is used with satin and net; satin with mousseline de soie.

The over-blouse idea is suggested in almost all of the waists of this order. Sometimes this is only in the yoke, chemisette, or vest. Revers, the Japanese armhole, the surplice, the bertha, and an occasional draping of material, are all variations of the same idea.

The color scheme is rich and harmonious, usually in different shades of the same color. A distinctive bit of contrasting shade is allowed only when not interfering with the artistic ensemble. Simple shades, pale-blue, rose-pink, corn-color, yellow and white are often among the prettiest displayed, while on the other hand the dull and unusual colors which may broadly be classified with autumn shades are extremely effective. Under this heading are purple garnet, bronze green, and old gold. White, cream and other delicate shades are in almost every case for becomingness used near the face. With very few exceptions this delicate toned fabric is some form of lace or net.

Then there is the whole lace or net waist. One is of figured net with a small yoke of cluny lace and revers of the same. Crocheted medallions are applied in irregular deep yoke effect. Another net waist has fine tucks in the yoke and narrow tucked folds of mousseline de soie facing the sleeve-bands forming the upper half of the collar. The lace waists are in delicate patterns, as well as of the heavier Irish and Oriental designs.

DESCRIPTIONS. LADIES' SHIRRED WAIST No. 2892.
A charming blouse of corn color satin royal with shirred chiffon in the same tone combined with the satin. Suspenders of lace insertion are gathered in at the waist. All-over lace may be used for long cuffs and high neck.

Ladies' Waist 2892 is in six sizes, from thirty-two to forty-two inches bust measure, price 15 cents. The thirty-six-inch size requires two and one-half yards of material twenty-two inches wide; one and three-quarter yards thirty-six inches; or one and one-half yards forty-four inches, with one and one-quarter yards of chiffon, one and one-quarter yards of all-over lace eighteen inches, twelve and three-eighth yards of insertion and one and one-quarter yards of edging.

LADIES' SHIRT-WAIST No. 2873, TUCKED IN SLOT SEAM EFFECT. Of wool crêpe hand-embroidered. Equally good in silk with lace insertion or Persian trimming. The sleeves may have the long or shorter cuffs.

Ladies' Waist 2873 is in six sizes, from thirty-two to forty-two inches bust measure, price 15 cents. The thirty-six-inch size requires four and one-quarter yards of material twenty-two inches wide, two and one-quarter yards thirty-six inches; or two and one-eighth yards forty-four inches with four and one-half yards of insertion.

LADIES' SHIRT-WAIST No. 2857, WITH CHEMISSETTE-VEST AND THREE-QUARTER LENGTH SLEEVES. Green-and-black plaid silk with chemisette and sleeve bands of green taffeta was here used. Black silk edges the extension tabs and turn-back cuffs.

Ladies' Shirt-Waist 2857 is in seven sizes, from thirty-two to forty-four inches bust measure, price 15 cents. The thirty-six-inch size requires three yards of material twenty-seven inches wide, two and three-quarter yards thirty-six inches, or one and three-quarter yards forty-four inches, with one yard of tucking eighteen inches.

LADIES' SHIRT-WAIST No. 2862. Of natter-blue French flannel with linen cuffs and collar. The waist is shirred to the yoke, cut with a back seam.

Ladies' Shirt-Waist 2862 is in six sizes, from thirty-two to forty-two inches bust measure, price 15 cents. The thirty-six-inch size requires three and three-quarter yards of material twenty-four inches wide, two and three-quarter yards thirty-six inches, or two and one-quarter yards forty-four inches.

LADIES' TUCKED SHIRT-WAIST No. 2884. Tailored waist of linen with regular shirt cuffs and neck-band, or it can be made with Dutch collar and turn-back cuffs. The closing is at the left of the center.

Ladies' Shirt-Waist 2884 is in six sizes, from thirty-two to forty-two inches bust measure, price 15 cents. The thirty-six-inch size requires four and three-eighth yards of material twenty-four inches wide, two and seven-eighth yards thirty-six inches, or two and three-eighth yards forty-four inches.





THE shirt-waist represents the whole class of less dressy waists which are worn with the tailored suit. These waists are made of many materials and in varied styles. Silks, wools, silk-and-wool mixtures, challis, voiles, cotton chevots, madras, batiste and lawns are only a few of the fabrics.

Among the silks the striking models are plaids and Roman stripes, pompadour patterns, Persian designs, plain louisines and taffetas in many qualities. A light-weight figured flannel or a dotted challis makes up in novel designs. The sheer wash fabrics approach very nearly the more dressy blouse-waist.

As soon as the waist departs from the severe shirt lines, white or other light color is generally introduced near the face, carrying out the idea of the over-blouse. This is usually in some form of tucking. Lawns, muslins, lace and silk are used for the small yoke which may take the form of the chemisette-vest. This may have a ruffling of the sheer material edged with lace and finished at the neck with a chou or bow of the same. Cream mull is seen with a striking green-and-brown plaid which is simply made with plaits or tucks and finished in scallops at the yoke. Another plaid waist in red and black has revers in wide Roman stripes in the same color.

A challis with a small black polka dot has a white tucked batiste yoke, and below this on the challis are three open squares of black messaline, which is also introduced on the sleeve-bands.

The strictly tailored waist will be very popular even though so many variations from it are found. Stripes as well as plaids are used in these designs. One very attractive pattern is the open line square. Dark blue on white is very pretty in this, while lavender in a fine-stripe madras is charming worn with a soft silk bow-tie in the same color. This waist is tucked, side or box plaited in yoke depth, or stitched as far as the belt. These designs are made with regular shirt sleeves and cuffs. They are worn with white linen turn-down collars, which look extremely well with single or double bow-ties in color to match the suit or hat. Then, too, there are many pretty and novel designs in other neckwear. The sleeve of the less severe waist is in three-quarter and full length.

DESCRIPTIONS. LADIES' SHIRT-WAIST No. 2858 WITH CHEMISSETTE-VEST. One design of olive silk and tucked chemisette-vest of cream mull. The other is of blue and natural-color linen with white lawn vest.

Ladies' shirt-waist No. 2858 is in seven sizes, from thirty-two to forty-four inches bust measure, price 15 cents. The thirty-six-inch size requires three and one-half yards of material twenty-four inches wide, two and one-eighth yards thirty-six inches, with seven-eighth yards of tucking eighteen inches wide.

LADIES' TUCKED SHIRT-WAIST No. 2865. Designs of white batiste and silk-warp henrietta.

Ladies' shirt-waist No. 2865 is in seven sizes, from thirty-two to forty-four inches bust measure, price 15 cents. The thirty-six-inch size requires three and one-quarter yards of material twenty-seven inches wide, or two and one-quarter yards thirty-six inches wide.

LADIES' WAIST No. 2879. The tucked waist is joined to a yoke on which the bertha is applied. Designs in messaline, all-over lace, silk insertion with edging, and crêpe de Chine and lace edging.

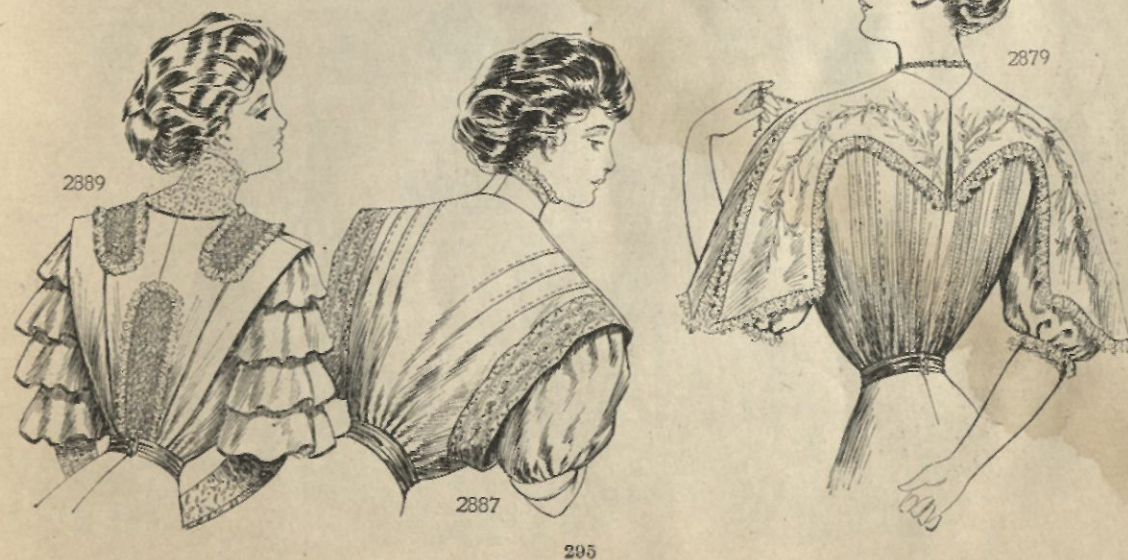
Ladies' waist, No. 2879 is in six sizes, from thirty-two to forty-two inches bust measure, price 15 cents. The thirty-six-inch size requires four and one-quarter yards twenty-two inches wide, two and three-quarter yards thirty-six inches, with five-eighth yards all-over lace eighteen inches wide, five and one-quarter yards of insertion and six and five-eighth yards of edging.

LADIES' TUCKED WAIST No. 2887. This waist is in Japanese over-blouse effect, the sleeves being joined to the lining. Oriental embroidery, fillet lace, gold thread on collar, cuffs and front of the waist were combined with cloth in one model. The other is of silk with lace insertion.

Ladies' waist No. 2887 is in six sizes, from thirty-two to forty-two inches bust measure, price 15 cents. The thirty-six-inch size requires four yards of material twenty-two inches wide, or two yards forty-four inches, with one and one-half yards of all-over lace eighteen inches, two and seven-eighth yards of insertion and seven-eighth yards of braid.

LADIES' WAIST No. 2889. One design of pale-blue liberty satin, fillet, and lace edging; the other of bronze cloth, Oriental lace and edging, all-over lace for yoke and long cuffs, with apple-green panne facing the rounded neck. The waist is tucked down the center front and is laid in graduated plaits. Gathered ruffles are arranged on the sleeves. Lace is applied in straps over the shoulders.

Ladies' waist No. 2889 is in six sizes, from thirty-two to forty-two inches bust measure, price 15 cents. The thirty-six-inch size requires three and three-eighth yards thirty-six inches, or two and seven-eighth yards forty-four inches, with one and three-eighth yards of wide insertion, five and three-eighth yards of narrow insertion and six yards of edging.





DESCRPTIONS, with the quantities, of skirts No. 2860, No. 2882, No. 2894 and No. 2876 are to be found on page 298.

LADIES' ELEVEN-GORED SKIRT No. 2867, IN ROUND OR SHORTER LENGTH, WITH LAPPED SEAMS. Of blue-and-red cheviot, with several rows of blue stitching on the lapped seams. Broadcloth, light-weight kersey, worsted, corduroy and velvet are suitable.

Ladies' skirt No. 2867 is in nine sizes, from twenty to thirty-six inches waist measure and thirty-seven to fifty-nine inches hip measure, price 15 cents. The twenty-four-inch size requires seven and five-eighth yards twenty-seven inches, four and one-quarter yards forty-four inches, or three and five-eighth yards fifty-four inches.

LADIES' EIGHT-GORED PLAITED SKIRT No. 2870, IN ROUND OR SHORTER LENGTH. The model is made of black broadcloth. The plaits in the back, front and over the hips are arranged to form simulated box plaits. Other suitable materials for this design are wool poplin, voile, novelty suitings, cheviot, worsted and velvet. A cloth waist in plaits and tucks might be worn with this skirt.

Ladies' skirt No. 2870 is in seven sizes, from twenty to thirty-two inches waist measure, corresponding to thirty-seven to fifty-three inches hip measure, price 15 cents. The twenty-four-inch size requires ten and one-quarter yards of material twenty-two inches wide, six yards forty-four inches, or four and three-quarter yards fifty-four inches. The lower edge of this skirt in round length measures four and five-eighth yards.



DESCRPTIONS, with the quantities, of skirts No. 2910 and No. 2905 are to be found on page 298.

LADIES' TWO-PIECE CIRCULAR SKIRT No. 2897, IN CORSAJE OR REGULATION STYLE, AND IN MEDIUM SWEEP OR ROUND LENGTH. A very good model for the three-piece suit or reception gown. Good for novelty fabrics, broadcloth and velvet. The design in corsage style is of old-yellow chiffon broadcloth, and the other of a fine-striped blue-and-green novelty. The lower edge in round length measures four and three-eighth yards.

Ladies' skirt No. 2897 is in six sizes, from twenty-two to thirty-two inches waist measure, corresponding to thirty-nine to fifty-three inches hip measure, price 15 cents. The twenty-four-inch size requires eight yards of material twenty-four inches wide, five and three-quarter yards forty-four inches, or five and one-quarter yards fifty-four inches.

LADIES' FIVE-GORED SKIRT No. 2903, IN SWEEP OR ROUND LENGTH. This skirt may be made with or without the trimming band. In the sweep length apricot henrietta was used, and in the other design treacle panama with a stitched shaped band of the same, and wood buttons covered with dull-finish gold-brown silk.

Ladies' skirt No. 2903 is in eight sizes, from twenty-two to thirty-six inches waist measure, corresponding to thirty-nine to fifty-nine inches hip measure, price 15 cents. The twenty-four-inch size requires for sweep length seven and one-quarter yards of material twenty-four inches wide, four and five-eighth yards forty-four inches or four yards fifty-four inches. Lower edge is three and seven-eighth yards. For round length with band, eight yards twenty-four inches, five and one-eighth yards forty-four inches, or three and seven-eighth yards fifty-four inches. The lower edge of this skirt in round length measures three and three-quarter yards.





THE increasing beauty of the skirts is largely due to the increasing grace of patterns and the greater range of choice in materials. Walking skirts, generally in the side or umbrella plaited model, fit smoothly over the hips and flare gracefully at the foot. These are anywhere from four inches above the ground to round length and longer. The skirts for evening wear and afternoon, if not plaited, are cut in clinging lines with the flare below the knee which the circular design always suggests.

Many of the soft, rich materials of one color or in mixed shades are smooth in finish, while others have the rougher surface, such as tweeds, cheviot and worsted. Two typical colors are smoke-gray and Naples yellow.

LADIES' SIX-PIECE SKIRT No. 2876, in Medium Sweep and Round Length, and in Tunic Effect. This skirt is very good for broadcloth and velvet. Cherry chiffon broadcloth was used in the model. The back gore is in one piece, and the tunic effect is derived from the joining of the upper and lower portions of the side gores. Ladies' skirt No. 2876 is in eight sizes, from twenty to thirty-four inches waist measure, corresponding to thirty-seven to fifty-six inches hip measure, price 15 cents. The twenty-four-inch size requires nine and three-quarter yards of material twenty-two inches wide, five and five-eighths yards forty-four inches, or five and one-eighth yards fifty-four inches wide. The lower edge of the skirt in round length measures four and seven-eighths yards.

LADIES' SEVEN-GORED, TUCKED SIDE-PLAIED SKIRT No. 2860, in Round or Shorter Length. This design was developed in tan silk voile with pipings on the tucks of brown silk ribbon. The front gore, consisting of two plaits, is in panel effect. Excellent materials for this skirt are chiffon broadcloth, serge and light-weight suitings. A figure view on page 299 shows a different development. Ladies' skirt No. 2860 is in seven sizes, from twenty to thirty-two inches waist measure, corresponding to thirty-seven to fifty-three inches hip measure, price 15 cents. The twenty-four-inch size requires eleven and three-quarter yards of material twenty-two inches wide, six and three-quarter yards forty-four inches, or five and seven-eighths yards fifty-four inches wide, with eleven and three-eighths yards of ribbon for pipings. The lower edge of the skirt in round length measures five yards.

LADIES' THREE OR FOUR PIECE CIRCULAR SKIRT No. 2882, in Medium Sweep or Round Length. In a four-piece development the skirt has a seam down the center front. For such a design plaid cut on the bias is suggested. New rose chiffon broadcloth with a shaped band of the same was used in the model. A good effect is derived from fancy braid set on the folds. Suitable materials are wool marquisette, liberty satin, cashmere and silk cr pe. Ladies' skirt No. 2882 is in seven sizes, from twenty to thirty-two inches waist measure, corresponding to thirty-seven to fifty-three inches hip measure, price 15 cents. The twenty-four-inch size requires, with the band, eight and seven-eighths yards of material twenty-two inches wide, four and three-quarter yards forty-four inches, or four and one-quarter yards fifty-four inches wide; and for the skirt without the band, four and one-half yards of material forty-four inches wide, or four yards fifty-four inches. The lower edge of the skirt in round length measures four and one-eighth yards.

LADIES' FIVE-GORED PLAIED SKIRT No. 2894, in Round or Shorter Length. Suitable materials for this skirt are broadcloth, panama, wool poplin, cheviot, velvet and silk. The model is made up in smoke-gray cheviot with black soutache braid. The plaits are stitched below hip depth, those in the front gore forming simulated box plaits. The braid is applied under the edges of the plaits. Ladies' skirt No. 2894 is in eight sizes, from twenty-two to thirty-six inches waist measure, corresponding to thirty-nine to fifty-nine inches hip measure, price 15 cents. The twenty-four-inch size requires eight and one-quarter yards of material twenty-two inches wide, five and one-half yards forty-four inches, or four and one-half yards fifty-four inches wide, with seven yards of braid. The lower edge of the skirt in round length measures four and one-half yards.

LADIES' SEVEN-GORED PLAIED SKIRT No. 2910, in Round or Shorter Length. Wool poplin, wool marquisette, panama, novelty tweeds, chevots, worsted, and striped broadcloth are good for this design. A fine blue-and-brown plaid broadcloth was used in the model, with trimming folds of the same. These folds may be omitted if desired, or be of contrasting material. Ladies' skirt No. 2910 is in eight sizes, from twenty to thirty-four inches waist measure, corresponding to thirty-seven to fifty-six inches hip measure, price 15 cents. The twenty-four-inch size requires, without the bands, eight and seven-eighths yards of material twenty-two inches wide, five and three-eighths yards forty-four inches, or four and seven-eighths yards fifty-four inches. For the bands, one and three-quarter yards twenty-two inches wide, one yard forty-four inches, or seven-eighths yard fifty-four inches. The lower edge of the skirt in round length measures four and five-eighths yards.

LADIES' FIVE-GORED MATERNITY SKIRT No. 2905, in Sweep or Round Length. This skirt is laid in tucks which are lapped over, and form simulated box plaits in the back, over the hips, and at each side of the center front. The material under the tucks is allowed for enlarging as required. Suitable materials are cashmere, wool cr pe, mohair, henrietta cloth and silk. With skirts of soft materials, such as have just been mentioned, waists of the same materials may be worn, as also of batiste, louisine, and habutai silk, cr pe de Chine, plain and figured flannel. Ladies' skirt No. 2905 is in eight sizes, from twenty to thirty-four inches waist measure, corresponding to thirty-seven to fifty-six inches hip measure, price 15 cents. The twenty-four-inch size requires nine and three-eighths yards of material twenty-seven inches wide, six and seven-eighths yards forty-four inches, or five and three-quarter yards fifty-four inches wide.



LADIES' DRESS 2875,
OF CRÉPE METEOR AND FIGURED NET WITH
TAFFETA TRIMMING.



LADIES' COAT 2856 AND SKIRT 2860,
OF BROADCLOTH WITH COLLAR FACED IN
CONTRASTING VELVET

THE simplicity of design in both of these wrappers will appeal to the woman who seeks comfort. One is made with a fitted lining and under-arm gore. A full-length or three-quarter sleeve may be used. The other wrapper is made without lining and fits the figure easily. It has a simple shaped rolling collar and turn-back cuffs. Fullness at the waist in the back is disposed of by means of an inverted box plait.

LADIES' WRAPPER No. 2907, IN SHORT SWEEP OR ROUND LENGTH. In one design, castor and old-rose striped Scotch flannel, with natural linen collar and sleeve bands buttonholed and embroidered in old-rose silk, were the materials used. The other is of gray henrietta with standing collar and cuffs of the same.

Ladies' wrapper No. 2907 is in nine sizes, from thirty-two to forty-eight inches bust measure, price 15 cents. The thirty-six-inch size requires ten and seven-eighth yards of material twenty-seven inches wide, eight and one-quarter yards thirty-six inches, or six and three-quarter yards forty-four inches, with one-quarter yard linen twenty-seven inches.

LADIES' WRAPPER No. 2904, IN SHORT SWEEP OR ROUND LENGTH. A printed Japanese silk was used in one model of this wrapper and cashmere in the other. Small pearl buttons were used in both. The sleeves are moderately full and are gathered into the shaped cuffs. Cotton crêpe with a dark-blue pattern, and stitched in blue would be good in this design.

Ladies' wrapper No. 2904 is in nine sizes, from thirty-two to forty-eight inches bust measure, price 15 cents. The thirty-six-inch size requires eleven and three-quarter yards twenty-seven inches wide, eight and one-half yards thirty-six inches, or six and seven-eighth yards forty-four inches.



THIS dressing-sack, of albatross or flannel, may be made with one or two collars and bishop or flowing sleeves. The nightgown has no seams over the shoulders. Long-cloth, insertion, beading and edging were used. The dress sleeve is suitable for silk or cloth, and may be in full length, or shorter. A double box plait is formed at the top. The petticoat is made with a yoke and is suitable for muslin, moreen or silk.

LADIES' DRESSING-SACK No. 2901. Nine sizes, from thirty-two to forty-eight inches bust measure, price 15 cents. The thirty-six-inch size requires two and one-half yards thirty-six inches wide, with six and three-quarter yards of ribbon. **LADIES' ONE-PIECE NIGHTGOWN No. 2909.** Five sizes, from thirty to forty-six inches bust measure, price 15 cents. The thirty-eight-inch size requires four and seven-eighth yards thirty-six inches, with one and seven-eighth yards of insertion and one and one-quarter yards of edging. **LADIES' DRESS SLEEVE No. 2896.** Six sizes, from ten to fifteen inches, price 10 cents. The twelve-inch size requires one and five-eighth

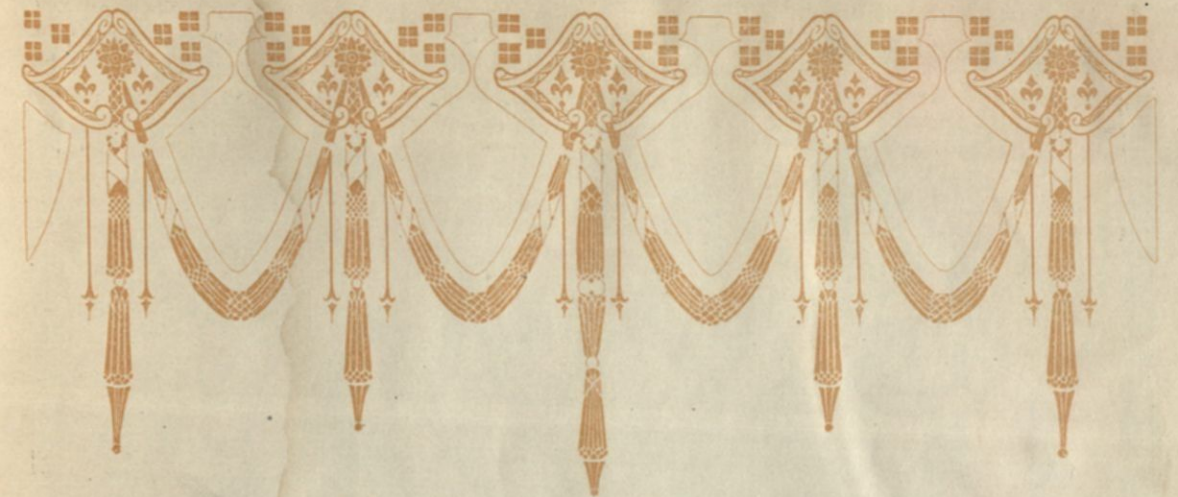
yards of material twenty-two inches wide, or seven-eighth yard forty-four inches, with five-eighth yard of all-over lace eighteen inches. **LADIES' FIVE-GORED PETTICOAT No. 2834,** IN ROUND OR SHORTER LENGTH, WITH CIRCULAR YOKE, STRAIGHT OR BIAS FLOUNCE AND RUFFLES. Eight sizes, from twenty-two to thirty-six inches waist measure, and thirty-nine to fifty-nine inches hip measure, price 15 cents. The twenty-four-inch size requires, with flounces, eight and one-eighth yards of material thirty-six inches wide, with nine and one-quarter yards of edging. Without flounces, five and seven-eighth yards of material thirty-six inches.



CORSET COVERS form a necessary and at the same time attractive part of a woman's wardrobe. The two designs below illustrated have been chosen as examples of different yet equally desirable styles. The brassière will be found by many to answer a long felt want, and with the fashionable figure of to-day is indispensable to the stouter woman. The other design of corset cover and skirt in Princess style does away with superfluous fulness over the hips. There are a few gathers in the back and at each side of the front panel. This design is extremely pretty in the sheer white wash fabrics and silk.

LADIES' COMBINATION CORSET COVER AND UNDERSKIRT No. 2898, IN PRINCESS STYLE. The corset and skirt are joined by a band except for the front portion which is in one piece. The material used was Persian lawn with embroidery insertion and edging. When desired, the panel may be a wide strip of embroidery. Ladies' Combination Corset Cover and Underskirt 2898 is in eight sizes, from thirty-two to forty-six inches bust measure, price 15 cents. The thirty-six-inch size requires three and one-half yards thirty-six inches wide, nine yards of insertion, four of edging, and three and one-eighth yards of beading.

LADIES' BRASSIÈRE OR BUST SUPPORTING CORSET COVER No. 2906. The particular cut and number of pieces in this corset cover insure a perfect fit. The closing is formed by the crossing of the two back pieces, to the ends of which tape or ribbon is joined and tied in front. A button and buttonhole at the upper crossing give further snugness to the garment. A heavy long-cloth was used in the design. Ladies' Corset Cover No. 2906 is in seven sizes, from thirty-six to forty-eight inches bust measure, price 10 cents. The forty-inch size requires one yard of material thirty-six inches wide, or seven-eighth yard forty-five.



STYLES FOR YOUNG PEOPLE

WHAT shall the young girl wear? Sometimes this question of the school girl's and debutante's wardrobe is not as easily settled as that of a much older or considerably younger person. One has a horror of the overdressed damsel in an uncertain glory of uncured feathers, much boa about the neck, a garment in the most perishable of perishable shades, and lastly, shoes that are absurd.

There is the other extreme, the young girl who is always dressed in strictly serviceable colors and cuts. She, if the real truth were known, has an imagination and loves pretty things.

There are many beautiful colors and fabrics, which, if not over-trimmed or too elaborately made, are becoming and appropriate. Among these are garnet, crushed strawberry, tea-rose, gold-brown, horse-chestnut, red-brown, shades of gray, of blue, and of green and many plaids. Geranium is attractive in certain combinations,—a touch of yellow as well.

Brodeloth may make up the girl's costume just as that of her older sister.

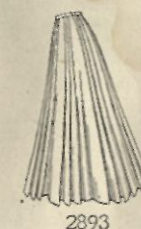
Other smooth-finished fabrics suggestive of the same developments are the regular and silk-weave henrietta, cashmere, and a rougher fabric—wool poplin. The finely striped cloth and shadow plaid novelties are excellent, and are generally trimmed, usually with contrasting material or color, if only a very little.

One of the prettiest, simplest, and most inexpensive house dresses may be made of cardinal French crêpe albatross with a yoke of cardinal chiffon velvet, a band of the same on the sleeves, velvet-covered buttons on the bodice and in groups of three on the plaits of the skirt.

Suits are always correct, and are in easy fitting lines. Two different and suitable designs are the box-coat with plain gores, side or box-plaited skirt, and the other, the semi-fitting coat, quite short, just below the hips, or almost to the knees. This coat may be of the same color and materials as the skirt, or plain and the skirt in mixed design. Trimming or some novelty in the making is the usual order for the young girl's coat.



2893. MISSES' FIVE-GORED PLAITED SKIRT



2893

MISSES' FIVE-GORED PLAITED SKIRT No. 2893. This skirt has proved to be one of the best models for a suit skirt and models which are appropriate for dressy and house wear. It may be made with or without the trimming folds. With the folds, however, it makes a very smart skirt for a suit. The fabrics chosen for the designs shown on this page were old-rose chiffon broadcloth, with trimming folds of the same, and pretty green eolienne in the untrimmed design. The front gore has the fashionable panel effect, and at the joining of every gore two side plaits are laid. Other suitable

materials are wool batiste, wool, crêpe, cashmere, voile, silk, light-weight velvets and also the sheer wash fabrics such as mull, batiste, organdy, and plain and figured lawns.

Misses' Skirt 2893 is in four sizes, from fourteen to seventeen years, price 15 cents. The fifteen-year size requires without folds five yards of material twenty-seven inches wide, four and one-eighth yards forty-four inches, or three yards fifty-four inches and with folds two and one-half yards twenty-seven inches; one and five-eighths yards forty-four inches, or one and three-eighths yards fifty-four inches.



MISSES' DRESS NO. 2864, CONSISTING OF A WAIST IN OVER-BLOUSE STYLE, AND A FIVE-GORED SKIRT TRIMMED IN TUNIC EFFECT. This is a very simple design with the over-blouse and Japanese armholes cut in one and with cloth trimming folds on the skirt. The dress closes in the back. The material used was garnet broadcloth, with ribbon trimming and all-over lace. Misses' dress 2864 is in four sizes, from fourteen to seventeen years, price 15 cents. The fifteen-year size without folds, requires three and seven-eighths yards forty-four inches wide, with seven-eighth yard of all-over lace eighteen inches wide, and seven and seven-eighths yards of insertion. For folds, two yards twenty-two inches, or one yard forty-four inches.

MISSES' TUCKED SAILOR DRESS NO. 2863, WITH AN ATTACHED FIVE-GORED SKIRT. The blouse-waist has a lining and the skirt is laid in tucks which in the front simulate box plaits. Blue serge trimmed with narrow black soutache was the material used, and the dress is worn with black belting and a silver buckle. Other colors as well as blue in serge, flannel, suiting or panama may be used to good advantage. Misses' dress 2863 is in four sizes, from fourteen to seventeen years, price 15 cents. The fifteen-year size requires six and one-eighth yards of material thirty-six inches wide, or four and seven-eighths yards forty-four inches, with eight and three-quarter yards of braid.



MISSES' TUCKED SHIRT-WAIST DRESS NO. 2866, WITH A SEVEN-GORED SKIRT. Developed in olive-green rep cloth and worn with a green plaid tie and white linen cuffs. The waist is laid in backward-turning tucks with a box plait in the center. The closing is in the back between two groups of tucking. On each seam of the skirt is a plait stitched below hip depth. The introduction of a belt with a buckle is a good feature. Misses' dress No. 2866 is in four sizes, from fourteen to seventeen years, price 15 cents. The fifteen-year size requires eight and one-eighth yards of material twenty-four inches wide, four and three-quarter yards thirty-six inches, or four yards forty-four inches.

MISSES' DRESS NO. 2869, CONSISTING OF A WAIST AND AN ATTACHED THREE-PIECE TUCKED SKIRT. The waist is shirred at the joining of the yoke and has two large tucks over the shoulders. White batiste embroidered in cotton, with valenciennes lace insertion was used in one design, and India silk for the dress without the collar and cuffs. Page 309 shows a different development. Misses' dress 2869 is in four sizes, from fourteen to seventeen years, price 15 cents. The fifteen-year size requires eight and one-eighth yards of material twenty-four inches wide, six and one-quarter yards thirty-six inches, or five and one-quarter yards forty-four inches, and sixteen and three-quarter yards of insertion.

THE dress below illustrated is the regular Peter Thompson with a side-plaited skirt. With the model of blue serge, black belting and a black tie are worn. The buttons are dull brass and the emblem is embroidered in red. The coat shown has the sleeve cap in mandarin style. The seams at the sides are left open. Suitable materials are cheviot broadcloth, kersey, and worsted. The collar and cuffs may be of contrasting material.



MISSES' DOUBLE-BREASTED COAT No. 2886, Tucked in Slot-Seam Effect. Brown cheviot with silk stitching and brown buttons was used in this design. The coat has a rolling collar and turn-back cuffs.

Misses' coat 2886 is in four sizes, from fourteen to seventeen years, price 15 cents. The fifteen-year size requires seven and one-eighth yards of material twenty-seven inches wide, or four yards fifty-four inches.

MISSES' SAILOR DRESS No. 2899, (Consisting of a Blouse Slipped over the Head, and a Seven-Gored Plaited Skirt.) Of blue serge with yoke facing. The sleeves are joined to the extension armholes. Misses' Sailor Dress 2899 is in four sizes, from fourteen to seventeen years, price 15 cents. The fifteen-year size requires six and seven-eighths yards thirty-six inches, or five and one-half yards forty-four inches.

THE novelty of this corset cover and its extreme simplicity are features which make it an attractive model. It slips on over the head and the gathers are held in place at the waist by a tape through the casing. Another good feature is the length below the waist-line which keeps the corset cover in place. This pattern is suitable for any of the sheer wash fabrics, such as French and Persian lawn, long-cloth, nainsook, linon, dimity and wash silk.



MISSES' CORSET COVER No. 2890, SLIPPED OVER THE HEAD. The corset cover above illustrated is in its simple lines suitable for a young girl. It has under-arm seams. The material here used was Persian lawn with embroidery beading and valenciennes edging. Misses' corset cover 2890 is in five sizes, from thirteen to seventeen years, price 10 cents. The fifteen-year size requires one yard of material thirty-six inches wide, with three yards of edging and two yards of beading for stay and to trim.

MISSES' COAT No. 2886, IN SLOT SEAM EFFECT. The front view of this coat is given on the opposite page. It is here developed in covert cloth with the sleeves slightly shorter than full length. The design is suitable for development in the soft fur fabrics. Misses' coat No. 2886 is in four sizes, from fourteen to seventeen years, price 15 cents. The fifteen-year size requires seven and one-eighth yards of material twenty-seven inches wide, four and seven-eighths yards forty-four inches, or four yards fifty-four inches.

THE dress at the left is of white serge. The slashing for the ribbon or braid and the stitching below the hips in the plaited skirt are good features. In the guimpe dress of cadette blue henrietta cloth trimmed with white silk braid, the Japanese extension armholes are very popular. The guimpe may be of the dress material or of the usual white wash fabrics. Either dress is effective of linen, cashmere, novelty mixtures, plain or flowered silk.



GIRLS' DRESS No. 2891, WITH AN ATTACHED FOUR-GORED SKIRT. This dress may be made with the long or three-quarter sleeves. It is in over-blouse effect. The waist is laid in groups of small tucks. Girls' Dress No. 2891 is in seven sizes, from six to twelve years, price 15 cents. The nine-year size requires four and one-half yards of material twenty-seven inches wide, three and one-half yards thirty-six inches, or two and seven-eighth yards forty-four inches, with four and five-eighth yards of braid.

GIRLS' TUCKED DRESS No. 2895 (consisting of a Guimpe and an Over-Blouse, with an Attached Straight Skirt). Girls' Dress No. 2895 is in seven sizes, from six to twelve years, price 15 cents. The nine-year size requires for the guimpe two and five-eighth yards twenty inches, one and one-half yards thirty-six inches, with one and three-eighth yards of insertion; for the dress, three and seven-eighth yards twenty-four inches, or two and one-quarter yards forty-four inches, with two and seven-eighth yards of ribbon.



GIRLS' DRESS 2855, OF BRONZE SILK-WEAVE **MISSSES' DRESS 2869, OF LIGHT BLUE**
HENRIETTA AND WHITE GUIMPE OF THE SAME **BROADCLOTH AND SAPPHIRE PANNIE GIRDLE**
BOYS' SUIT 2883, OF BROWN AND WHITE SERGE **CHILD'S DRESS 2885, OF WHITE CASHMERE AND SILK STITCHING**

A party dress and one for school wear. This guimpe dress is in the prevailing over-blouse style and may be made with a lawn guimpe or of the dress material. The other little dress in its simple lines and full plaited skirt is an ideal model for every day, and is quite as effective without the revers. In the latter style garnet, brown, or dark blue mohair might be used. This would be pretty trimmed with mohair braid in the same tone and worn with dainty white hemstitched collarette and cuffs.



GIRLS' DRESS NO. 2855 (CONSISTING OF A GUIMPE AND AN OVER-BLOUSE WITH AN ATTACHED FIVE-GORED SKIRT). Page 309 shows a different development. Girls' Dress No. 2855 is in seven sizes, from eight to fourteen years, price 15 cents. The twelve-year size requires for the guimpe one and three-quarter yards thirty-six inches; for the dress, four and one-eighth yards twenty-seven inches, or three yards forty-four inches, with five and one-eighth yards of insertion and five and one-quarter yards of edging.

GIRLS' DRESS NO. 2872, WITH AN ATTACHED PLAITED SKIRT. A light-weight worsted with narrow colored braid was used in this design. The skirt and waist are joined to the belt. The tucks in the waist are stitched to yoke depth, and the skirt is in side plaits and gathers. Girls' Dress No. 2872 is in seven sizes, from six to twelve years, price 15 cents. The nine-year size requires five and one-eighth yards twenty-seven inches wide, three and three-quarter yards thirty-six inches, or three and one-eighth yards forty-four inches

THE two dresses below illustrated are typical models for more or less general wear. The semi-sailor suit is one of the best designs. It can be made with a piqué or silk shield as well as with one of the material of the dress. For this entire model gray with folds of plaid silk would be excellent. The Dutch collar and double box plait of the other dress illustrate the simplicity which is found in many of the best designs. The trimming used is silk soutache, or the dress may be untrimmed.



GIRLS' BOX-PLAIED DRESS, No. 2878, WITH OR WITHOUT THE SHIELD. Blue panama in box plaits with gathered skirt and slightly bloused waist, trimmed with black silk braid and worn with a blue silk tie was used for this attractive design. Girls' dress No. 2878 is in nine sizes, from six to fourteen years, price 15 cents. The nine-year size requires five and seven-eighth yards of material twenty-seven inches wide, four and one-half yards thirty-six inches, or three and five-eighth yards forty-four inches, and eleven and one-half yards of braid.

GIRLS' DRESS, No. 2881, WITH AN ATTACHED TWO-PIECE SKIRT. Cadet-blue albatross trimmed with soutache in self-tone, and closing in the back between two large tucks is the material for this dress. The shaped girdle is stitched to the gathers of the waist and skirt. Girls' dress No. 2881 is in seven sizes, from six to twelve years, price 15 cents. The nine-year size requires three and three-quarter yards of material twenty-seven inches, three yards thirty-six inches, or two and one-half yards forty-four inches, with three and five-eighth yards of braid.

DOUBTLESS the matter of first importance in connection with the small girl's wardrobe is the length of the dress. It is to be longer than last year, somewhat below the knee. For the older girl the rule that has guided dressmakers heretofore holds good. The taller the girl the longer the dress, this varying, however, only in half-inches. The length for the regulation twelve-year size is a trifle over forty-eight inches from the neck-band to the foot of the skirt.

For school the long-sleeved and the guimpe dresses are equally practicable. The latter are pretty in warm-toned wool fabrics which may be trimmed with velvet ribbon, folds of cloth or silk, and braid. Variations of the sailor dress are very nice and need not necessarily be made of blue. Several tones of gray, brown, tan and red are quite as effective. For a very little girl, figured French flannel is pretty.

Coats are in many styles. One of the prettiest is in surplice effect, and the loose, double-breasted coat is also very good. The materials used are caracul, fur cloth, broadcloth, chevots, kersey, chinchilla cloth, velvet, silks and corduroys. The collars and cuffs may be of fur, fur fabric and velvet, and for trimming, braid with an occasional tassel is effective.

CHILD'S DOUBLE-BREASTED COAT No. 2859. A pretty and simple design with two plaits in the back and the collar stitched to the coat in yoke effect. White cloth with straps of cloth, white silk and tassels were the materials used. The coat for a very small child is as effective without straps and tassels.

Child's coat No. 2859 is in seven sizes, from one-half to six years, price 10 cents. The four-year size requires two and three-quarter yards of material twenty-seven inches wide, or one and one-quarter yards fifty-four inches, with three-quarter yard of silk twenty inches.

CHILD'S BONNET No. 2861. This bonnet is of white faille silk, with silk embroidery insertion and valenciennes edging. Other suitable materials are louisine silk, light-weight taffeta and silk-finish albatross. A band of insertion frames the face, and a band meeting this on the top of the head extends to the lower edge. The full crown in two parts is gathered to join the insertion, but the lower edge is laid in plaits.

Child's bonnet No. 2861 is in three sizes, from one to five years, price 10 cents. The three-year size requires one yard of material twenty inches wide, five-eighth yard thirty-six inches, one-half yard of silk for lining twenty inches, seven-eighth yard of insertion, three-quarter yard of edging and two and three-eighth yards of ribbon.

CHILD'S COAT, WITH OR WITHOUT THE SHIELD, No. 2868. Rose cloth with old-rose panne velvet was here used. The Japanese extension armholes are in one with the coat and the sleeves are joined to the extension armholes. Velvet, light-weight kersey, cheviot and heavy silk are also suitable. The coat would also be quite complete without the shield.

Child's coat No. 2868 is in seven sizes, from three to nine years, price 15 cents. The four-year size requires two and three-quarter yards of material twenty-seven inches wide, one and three-quarter yards forty-four inches, or one and one-half yards fifty-four inches, with ten yards of braid.

GIRLS' PLAITED COAT No. 2888. A simple model which lends itself readily to development in many materials. It is here made of ottoman silk, with a good quality of silk braid. The closing with twist loops and crochet buttons is a novel feature. Excellent materials for this coat are chevots, fur cloth, fur, velvet and corduroy.

Girls' coat No. 2888 is in seven sizes, from four to ten years, price 15 cents. The nine-year size requires four and one-eighth yards of material twenty-seven inches wide, two and one-half yards forty-four inches, or two yards fifty-four inches, with two and three-eighth yards of braid.



GIRLS' PLAITED COAT NO. 2888



CHILD'S DOUBLE-BREASTED COAT 2859
CHILD'S BONNET 2861



CHILD'S COAT 2868, WITH OR WITHOUT
THE SHIELD

THE dress at the left can be made with hand tucking and is particularly good for the small girl. It may be of Persian or French lawn, muslin, batiste, handkerchief linen, dimity and gingham. The charm of the shirred dress is that it may be all of one material. Figured muslin would be pretty. The Russian sailor dress is as effective in linen and cotton fabrics as in wool.



CHILD'S TUCKED AND PLAITED DRESS No. 2874. Fine white nainsook with feather-stitching in cotton was used in this design. Box plaits alternate with the group of tucks and the sleeves extend in plaits over the shoulders. Child's dress 2874 is in seven sizes, from one-half to six years, price 10 cents. The four-year size requires three and one-half yards of material twenty-four inches wide, or two and three-eighth yards thirty-six inches wide.

LITTLE GIRLS' SHIRRED DRESS No. 2877. This little dress is joined by gathers to a yoke and may be made without the bertha. White batiste with valenciennes edging was used in the model. Little girls' dress 2877 is in eight sizes, from three to ten years, price 15 cents. The four-year size requires three and three-quarter yards twenty-seven inches wide, two and seven-eighth yards thirty-six inches, and four and one-half yards of edging.

CHILD'S BOX-PLAIED DRESS No. 2885. The design is in Russian style and is made with a separate shield. The Japanese sleeve-bands harmonize with the rolling collar and turn-back cuffs. Page 309 shows a different development. Child's dress 2885 is in seven sizes, from two to eight years, price 15 cents. The four-year size requires three and three-quarter yards of material twenty-seven inches wide, or two and one-half yards forty-four inches.

GIRLS' wrapper and little boys' suit. The novelty of the suit is that the blouse is slipped over the head. It is in the popular semi-sailor style. White serge with braid was used in the design. The simplicity of the bath robe is its chief charm. Eider-down ribbon binding and cord with tassels are suggested. Other suitable materials are Canton flannel and blanketing.



MISSSES' AND GIRLS' BATH-ROBE OR WRAPPER No. 2900. The model was made of rough towel-binding bound with grosgrain ribbon. A box plait is formed at the front and the flowing sleeve or one with turn-back cuff may be used.

Misses' and Girls' bath-robe 2900 is in seven sizes, from ten to sixteen years, price 15 cents. The fifteen-year size requires six and three-quarter yards of material twenty-seven inches wide, four and five-eighth yards forty-four inches, or four and one-quarter yards fifty inches, with three yards of ribbon.

LITTLE BOYS' SUIT No. 2883. The blouse in Russian style has two tucks in the front in wide box-plait effect. The knickerbockers have pockets and may be finished with band and buckle or elastics.

A different development is shown on page 309. Little Boys' suit No. 2883 is in five sizes, from two to six years, price 15 cents. The four-year size requires three and three-quarter yards of material twenty-seven inches wide, two and three-quarter yards thirty-six inches, or one and three-quarter yards fifty-four inches.

LACE FOR A CHILD'S DRESS

Made exclusively for The Designer

By GRACE ALINE LUTHER

SOME of the fine and filmy lace braids can be fashioned into such dainty little frocks for wee people that it does not seem an extravagant use of one's time to make one such pretty dress to be worn on very best occasions.

In the illustration is pictured a little dress in the two-year-old size, and while the amount of actual lace-work is not very large, still it has the effect of quite an elaborate frock. The entire dress is not of lace, for a little white India silk is used with very good effect, and with wisdom also, for when part of the lace is applied the usefulness of the dress is much enhanced, as it is then a simple matter to make any necessary alteration. The skirt is mainly a wide lace ruffle, but the top of the lace design is irregular and extends up on the narrow strip of silk which gathers in at the waistline in far softer fashion than if the entire skirt were of lace. Here, of course, one sees the way clear to lengthening the skirt by means of this silk top piece.

So much of the waist is covered by the deep fancy bertha collar that the wide, irregular band trimming running around the waist portion gives ample ornament.

Any fine fabric, such as lawn or mull, may be used in place of silk, or, if it is desired to make the dress entirely of lace, a fine



ONE OF THE SLEEVE CAPS, SHOWN FLAT



A WHITE SILK FROCK TRIMMED WITH BRUGES BRAID LACE

forming the twisted pieces which extend up on the gathered portion and the centers of the large flowers which appear on the flounce edge. A shell-edged bruges braid borders these flower forms. The space between them is filled in with a flower and leaf formation developed in another fine braid, but closer in weave than the one used in the other flower forms.

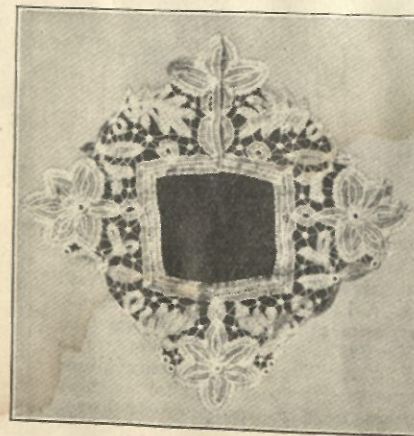
With thin and transparent braid, the folding, fitting and easing of it on the pattern must be done with greater care than is necessary with a heavier medium—the whole structure of the lace-work is more delicate and accordingly the workmanship

plain or dotted net may be utilized.

Three patterns of braid are used in making this lace and reference to the skirt will show their various arrangement. One quite open style runs in a continuous piece around the entire skirt, alternately

must be finer. Where one contemplates frequent washing of the lace-work it will be better to use heavier braid for the main part of the design, and the finer shell edging of bruges will not be amiss even when surrounding a more substantial flower form.

Only the simplest and most familiar stitches were used in this dress, as may be seen from the illustrations, but more elaborate ones may, of course, be introduced by the individual worker should she feel so inclined. Single mesh-stitch may supplant the spider-webbing of the background if a closer effect is sought, but the spaces in leaves and flowers are in the main so small that they scarcely allow more than a plain or twisted fagoting, or some narrow veining-stitch. Opportunity for a little elaboration is afforded by the space just above the large flower in the middle of the waist decoration. Here any variety of the windmill figure, so familiar to drawn-work workers, or the more intricate mesh-stitch could be used, but the work is little improved by this additional labor, and it is wise to save labor when possible.



THE SQUARE LACE COLLAR

REMEMBER THE UMBRELLA

ONE of the best and foremost of the New Year's resolutions is: Remember the umbrella! Do not leave it in the hallway of the friend's house or in the car, or even on the counter while shopping, or in the office, for it may never, nay, in all probability will never, return. This is one of the curious characteristics of the umbrella. It is like a lost friend. People may return borrowed handkerchiefs, or even books, if they are conscientious, but an umbrella loaned or misplaced is lost forever. They are so personal, too. Whether they take on the expression of their owner, or whether when choosing one from among the many shown in the shops, like is attracted to like, remains a question and a study.

Look at any umbrella-stand in a house. Of course the short, fat, bumpy handle, with the air of solidity, stolidness and worth, belongs to the serious father of the family. This one takes up a lot of room in the stand because the rod is thick, the ribs heavy and its cover gloria. A good-wearing umbrella, yes, and one that has gone through many a downpour to the corner, protecting its charge as far as the car. In the car the umbrella never leans confidentially against him. No, it remains firmly on its ferule with its handle clasped in its owner's hand. If it knows any details of his journeyings, it does not betray him even by a look.

Not as much can be said of a companion in the stand. She (for this one's femininity is recognized at a glance) should always be beside the former, as she belongs to the mistress of the house. But, alas! for days at a time she remains up-stairs, standing lonely in a corner of the closet. She is of black silk and slim and dainty, with silver head and trimmings. Her owner tries to keep her from contact with the common ones, but in reality she has more experiences than almost any other. She it is who is borrowed by every member of the family when they cannot find their own. Sometimes she goes calling with daughter and listens to the chatter of young girls. She has even escorted, naturally with the assistance of the young son, a chance girl guest.

The young man's umbrella has gone through many changes, from the little cotton one of school-days, through wooden-handle miniatures of father's, until now he likes the latest fashion. So his is of light wood, with a handle bent at right angles, capped with silver, and a silver band extending an inch on each side of the angle. This silver is carved and also has his monogram in Old English on it. The cover is silk and rolls almost as tightly as his sister's.

This year sister is carrying a brown one with striped border to match her brown suit. Indeed she may conform to any color scheme. There are dull purples with silver handles, red with handles of bone and silver, green or brown, as her fancy or her dressmaker dictates.

The leading houses are not showing colors in the handles. These are rather more simple than formerly. Wood inlaid with silver, carved bone bound with silver, and fancy woods.

For the women in mourning there are always gun-metal handles. A charming one is of gun-metal with a ring two inches in diameter through the top. It is plain and in good taste.

The umbrella is given due importance in a Western city. There, in the terminal of a great railroad, the conductor of the incoming train calls: "All out! Don't forget your packages and umbrellas!" He does not care about canes or muffs. Suit-cases and babies may be left without thought from him. But he realizes fully the usefulness of the umbrella.

If it rains every one wishes he had carried one. Those who have them promptly take on a superior air, glancing disdainfully at the foolish ones huddled in doorways. If 'tis merely cloudy, the anxious ones wish that they had carried theirs, and the careless ones hope it will not rain before they reach home.

If an umbrella is a thing of beauty it is more often carried than if it is an ordinary one. Therefore, it is a great economy to have one attractive and in harmony with one's tastes.

When a woman is wearing her new suit and hat, should she possess an umbrella of the same color or a black silk one with dainty handle, she well knows it will not detract from her general appearance. So if the day is cloudy, and she must pay calls or shop, she takes her umbrella without a qualm. If it rains, well and good, she is prepared. Of course she hopes it won't, but still— The makers have endeavored to produce for her this season anything she may wish, so that the umbrella is a thoughtfully considered point of her wardrobe.

For the traveler there are folding umbrellas to fit a twenty-four inch suit-case. When in use the umbrella cannot be distinguished from the ordinary commonplace one; but, to pack, there is a spring in the handle which draws the ferule end up into the ribs, and the handle folds back against the cover, thus shortening the length sufficiently to get it in the suit-case and out of the way.

There is an English umbrella which has something new to say for itself. The handle is a knob of rattan in which is a slit. Through this is run a silk loop, which can be worn round the wrist. The loops are the color of the cover, and as these umbrellas are very light weight, it is rather a convenience so to carry them.

The man who always likes to use an elastic band round the rib points of his umbrella will welcome one in which the dip cup slips down over these points. This dip cup is stationary, the whole handle slipping a quarter of an inch along the rod—just enough, in fact, to cover and uncover the points.

As a rule this year's styles for men are much simpler. The fad for eccentric handles seems *passé*. The plain woods, paimento, snake, and partridge, with occasional trimmings in silver are most liked.

The well-dressed man likes a cane roll, although when it is raining almost anything will do.

MIDWINTER MILLINERY

By AIMÉE CHEVREAU

WHEN the girl comes home from boarding-school for the holidays, her whole wardrobe needs looking over—skirt-bindings, new cuffs and ties, all the little accessories of dress that mean so much in the ensemble of neatness.

One of the most important items is the hat, the every-day, knock-about hat, for the one that has been worn through the rain and snow is looking a trifle dilapidated. To go back to school in a new traveling hat is the outward and visible support of the good resolutions to study harder and to be more cheerful and patient with fellow-students.

Grown people know the almost inspiring effect that being well-dressed makes upon themselves. Do not forget the young people. If the schoolgirl has had a blue hat, give her now a green one. Suit-hats, as the hats to match the suits are called, are not worn this winter, thus greatly simplifying the problem.

The retroussé style with wing trimming is popular, and a daring touch of red is most appropriate at this season of holly.

A pretty hat in green felt is one with medium-size crown, brim six inches wide, turned up directly in front. The brim is bound with inch-wide velvet matching the felt; a twist of velvet round the crown crosses the upturned brim in front and fastens under the lining. Two long wings in dull green splashed with red lie flat on the crown. If these wings are caught by a loose stitch in several places throughout their length, they will not blow and break. This is an important consideration in the hat that is to see good service. As a general rule young girls do not wear veils; therefore all trimming on their hats should be carefully and thoroughly tacked. It is not necessary to sew everything tightly down to the crown or brim. This, indeed, would give it a stiff and ungainly aspect, but a long stitch, in some cases several inches long, if fastened securely at both ends, will hold wings and feathers and ribbon-ends firmly. Such a precaution will keep a hat neat, with its trimming as it was first planned, instead of, as frequently experienced, broken wings and mussed ribbon after several walks on windy days. It is much more comforting to the wearer, too, to know that when she enters the house, although while her hair may—nay, probably does—require a few pats to smooth the straying locks, the hat is not askew either as to trimming or position.

One word to the young girl on the pinning on of a hat. Use plenty of hatpins, two or three are not enough; four or six are better. Do not be afraid to use too many. Most people err on the other side. The pretty, inexpensive pins contribute a touch of brightness and individuality to the hat, so add a few more to your collection.

For the girl with the fluffy hair comes an attractive

hat on the order of a sailor but with the brim evenly rolled all around. Two rosettes of velvet in front form the entire trimming. These must be large, however, to avoid a skimpy look. This model, in snuff-brown, with rosettes in coral-red, is not only useful but bright and cheery.

A dressier hat is in French beaver, that has much the appearance of panne velvet. The brim is wide, and must be carefully wired to keep it from being floppy, yet bending in graceful and becoming curves. Three plumes ten inches long are fastened in front by a buckle. These must not be allowed to fall flat on the high crown, but curve away from it toward the left side. Around the crown are stiff folds of changeable silk forming a tailored bow in the back.

Many hats are trimmed with fancy feathers, or these feathers are combined with ostrich plumes. They add greatly to the style of a hat, and especially where old plumes are being used give a fuller appearance. Goma and marabout are expensive, although a few small pieces of the latter standing in front of the plumes give a deft touch of smartness.

Fortunately this year one can be thoroughly in style even for evening hats without feathers. The flowers are exquisite and are extremely popular. Roses continue to be the favorites for this purpose. Dressy hats in coarse net, silk or velvet are trimmed or laden down with them. There is a tendency toward less trimming, as shown in one charming model in pink silk, which had three large pink roses, one in front and two on the left side. Loops of pink faille ribbon were laid flat on the crown from front to back.

Ribbon is frequently used in this way, whole crowns being formed of loops of it. Of course, velvet ribbon would be entirely too heavy, but faille or satin can be used satisfactorily.

Lace still continues to be liked and is sometimes combined with a fine silk fringe in cascades, ruches and rosettes. A rosette of lace on a black velvet hat which may or may not be trimmed with feathers makes it much more youthful and dressier for the young girl.

Outdoor sports are most enjoyed when a hat remains firm on the hair. The big hats look nice while standing before the mirror—but what a trial when skating or coasting! The head must be bent down to keep the hat from blowing off, or one hand must be kept from the comforting warmth of the muff to keep the head-covering in place. Even numerous hatpins will not help much in this plight. Much jauntier are the fur turbans. Imagine a little scotch cap, the brim of fur and the crown of bright velvet. In mink and hunter's green or chinchilla and royal blue these are a bewitching addition to the costume. They perch on the curls or pompadour the least bit awry,

FOR THE YOUNG GIRL

AND HER LITTLE SISTER

adding the finishing touch to the picture of flushed cheeks and merry eyes.

Squirrel is not so expensive as chinchilla and is greatly in demand for the young girl. With it, however, scarlet velvet forms the best combination, as the gray of the fur is too hard to blend well with less vivid colors.

A squirrel muff is pretty in the plain fur, but the collar and the hat require a bit of color to give the touch of *chic* so necessary.

A hat of mushroom shape that has been doing duty these past months may be greatly changed by wiring the brim. Cover this wire with velvet or faille silk and turn up the edge in front. Having thus changed the shape, a little alteration in the trimming will do wonders toward freshening its appearance. Wire to a hat is as great a magician as the flat-iron to a piece of embroidery.

The little sister must not be forgotten in this mid-season refurbishing. She, too, wants a new hat. Perhaps the best one of the preceding months will now do for school, in which case a quaintly pretty one for dancing-school and Sunday looks as though Kate Greenaway had used it for a model. It is a medium-size mushroom in blue felt, the crown formed of draped blue silk. This silk is gathered in front and at the back so that the folds run from front to back. To hold it down where it joins the brim runs a wide crushed-together ribbon of light blue, two inches showing, and then the same distance under the silk, giving an interlaced appearance, finally tying in a bow in front. It is a pretty frame for the childish face and a sensible one, too. It is not of perishable material, so is not easily spoiled. It is also light in weight, which should be an important consideration in choosing a hat for a child.

Flowers and velvet ribbon mean weight, particularly when put on a felt hat, which is necessarily heavy in itself. Nevertheless, if flowers are desired morning-glories are pretty and not very heavy. Geraniums, too, if used sparingly, seem to take the place of the field flowers of the summer hat. A small straight-rim sailor in brown beaver had a spray of these flowers in red, pink and white across the front, gradually thinning out toward the back, but almost meeting in a wreath. It was very bright and quite suitable for the girl of fourteen for whom it was intended.

Nothing but ribbon proves satisfactory for the school hat. This hat receives such hard wear, and such small care from its wearer, that anything else is quickly spoiled. The ribbon may be plaid or plain in either satin or silk. Three inches wide is a good width. It is used in many forms of bows, all of which should be in front this year.

A hat in light tan felt had a bow in brown silk ribbon. Two long loops of this bow went over the top of the crown and two small loops and ends were directly in front. It was both stylish and girlish.

Rosettes are very good, several shades of the same color or of different colors being used.

A blue sailor had this idea attractively carried out. There were four medium-size rosettes; those on the sides and the one in the back were in three different shades of blue, the rosette in front being of coral-red. This hat was meant to be worn with a red school dress which was trimmed with blue braid.

For the wee tot of three there are as many beautiful caps from which to choose as though she were a debutante. There are houses that make a specialty of baby hats, and artistic in the extreme are their creations.

Ostrich feathers, marabout, flowers and fruit are used with laces and chiffon, velvet and felt. They are the same materials as are used for grown people's hats, but in a very different way. Deft fingers have wrought daintily for the little ones and appropriately, too.

For the round, dimpled faces come quaint Dutch bonnets, and frilly French ones for the delicately spirituelle.

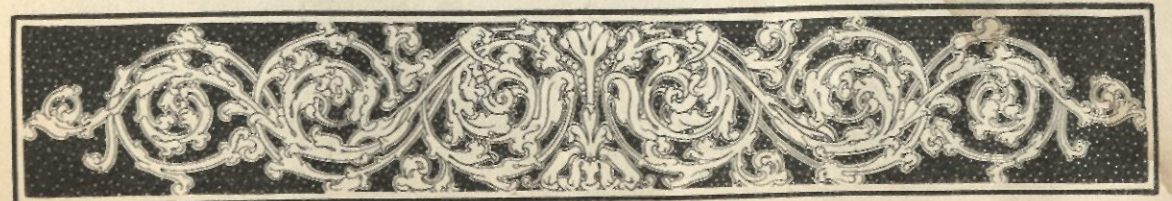
In a square little bonnet of red felt trimmed with pink ribbon 'tis easy to picture a roguish brunette. The crown of this bonnet was in felt shaped like an ordinary cap; around the face the ribbon had been plaited, forming a plait two inches wide. Two of the strands of this plait opened out into the strings and the third ended at the sides in cut ends. It was very simple and in good style.

Felt lends itself to many twists and curves, and when cut in slits through which ribbon is run is most effective.

A cap made in this manner is both novel and becoming. A circular piece of felt had a row of slits two inches from the edge. These slits were an inch long and two inches apart. Through them was drawn ribbon an inch and a half wide—soft louisine ribbon which crushes easily. This ribbon drew the felt into shape, over the bonnet frame and tied in a bow on top. Strings to match were used. In brown felt and pale blue ribbon this is very pretty.

A new touch on a velvet bonnet was the embroidered crown. Around the face was a thick ruche of chiffon, and on the left side an ostrich tip six inches long curled gracefully. Nestling over the left ear were three bright red cherries.

The chiffon cap while fascinating to gaze upon can hardly be considered practical, as once mussed it is useless. Lace, on the contrary, can be ripped and washed and ironed.



A STUDY IN PLAIDS

By MARIE MANNING

PLAIDS are the vogue. This is the pronouncement of fashion, and evidently it is being received with the greatest favor, for there is a demand on all sides for plaid materials. The bright, cheery aspect of almost all plaids undoubtedly influences one to their favorable acceptance, for during recent years women's ideas have had a decided trend toward lighter and brighter colors. Those who in former years felt restricted entirely to black or possibly the dark blues and greens have emancipated themselves and now consider it quite *au fait* to wear a gown entirely of white or perhaps some light, fashionable shade which heretofore they would have pronounced impossible.

The fashionable tints in plaids are blues and faded greens, olive and plum color, brown and tan, also shadow plaids in many tones of one color. The various Scotch tartan plaids, with their rich, warm coloring, still hold their popularity and are particularly pretty in silk fabrics.

Stripes are also fashionable and in many instances are quite elaborate. Among the novel broadcloths will be found those with black stripes on old blue, khaki and violine backgrounds. Serges are shown in wide stripes and again in groups of two or three narrow lines between broad bands of contrasting color to harmonize.

The fashionable tendency at present is toward making up these plaids and stripes on the bias, and great care must be exercised that the matching is perfect in every instance. The figure illustrated on this page pictures a skirt and waist made from a decidedly effective plaid. It is also an excellent interpretation of the bias effect. The waist, developed from pattern No. 2857, is a charming shirt-waist, with



AN INTERPRETATION OF PLAID IN BIAS EFFECT

two simulated box-plaits at each side of the front. These are not actually box-plaits, but are formed by tucks which turn in opposite directions, indicated in the pattern by perforations. The tucks are piped with red, green or black taffeta according to the colors of the plaid or the fancy of the wearer, and are ornamented with buttons and silk loops matching the pipings in color.

The front *empiècement* lapping over the vest is also piped and forms a slightly double-breasted effect. The chemisette-vest and collar are of white tucked taffeta, although they may be of tucked Persian lawn or piqué, in which case the chemisette should be detachable that it may be easily removed for laundering. The plain shirt-waist sleeve is in three-quarter length with a band cuff of the tucked taffeta and a turned-up cuff of plaid, finished with a piping.

The skirt, when developed of plaid material as illustrated, is a four-piece model, the seam down the front being necessary to produce the desired bias effect, although when plain material is chosen the skirt is made up as a four-piece model, the pattern used in either event being No. 2882. In cutting this skirt from plaid the utmost care must be observed throughout the work. To begin, a perfect bias must be had for the front seam, and this is found

by folding an exact square of the material diagonally from corner to corner. The diagonal edge will be the perfect bias, but the square must have been precise to a thread, and this can only be accomplished by folding the material over so that the selvage will touch directly on one continuous thread of the warp.

After having selected the plaid which is most desired for the center front, lay the pattern on to get

an idea of the position before cutting the bias; if all is correct, cut a good, sharp edge. When laying the material on the table be careful that the bias does not stretch; each line on the straight of the goods must be smoothed out perfectly and the bias allowed to fall as it will—even a little bit "easy," rather than stretched. After the pattern is laid on top, the worker must look again at the material underneath and if necessary smooth out any tiny wrinkles. Be positive that everything is correct before beginning to cut the gores; then there will be no mistakes to rectify later.

Cut one piece only at a time. When one is cut lay this on the uncut goods, turning it until every line of the plaid matches exactly; each light line of the gore must be on a light line of the material and each broad stripe must touch a corresponding one underneath.

This method is shown in the first illustration, where one front *empiècement* of the waist is laid on the uncut goods preparatory to cutting its counterpart. It is a good plan to put a pin through a tiny block, or in one corner of a certain square, then thrust it into this same position on the material, as shown by the pins through the turned-back portion in the illustration. If this course is followed in various positions, pinning through both thicknesses, the correct location will soon be found. However, the plaid should not be cut until this has been carefully studied, for sometimes the stripes of the wool so nearly correspond to those of the warp that even an experienced cutter will be deceived unless the utmost caution is observed.

After all the gores are cut, put the two front sections together, lapping the plaids directly over one another, and pin through at certain lines or blocks the full length of the seam. Turn over on the right side and if the plaids are correctly matched baste from top to bottom. If not perfectly matched move the pins until all are correct. Be very careful when basting that the material does not shift, also later when stitching on the machine; however, small basting stitches should be used so as to avoid this tendency. The front seam, stitched and pressed, is pictured in the second illustration, where each line and stripe exactly touches its mate on the opposite section, forming most complete plaids of both dark and light weaving. All seams should be as perfectly matched, then well pressed. The skirt fits smoothly over the hips with the opening at the side instead of at the back. This is concealed by an applied lap, pointed at the bottom and

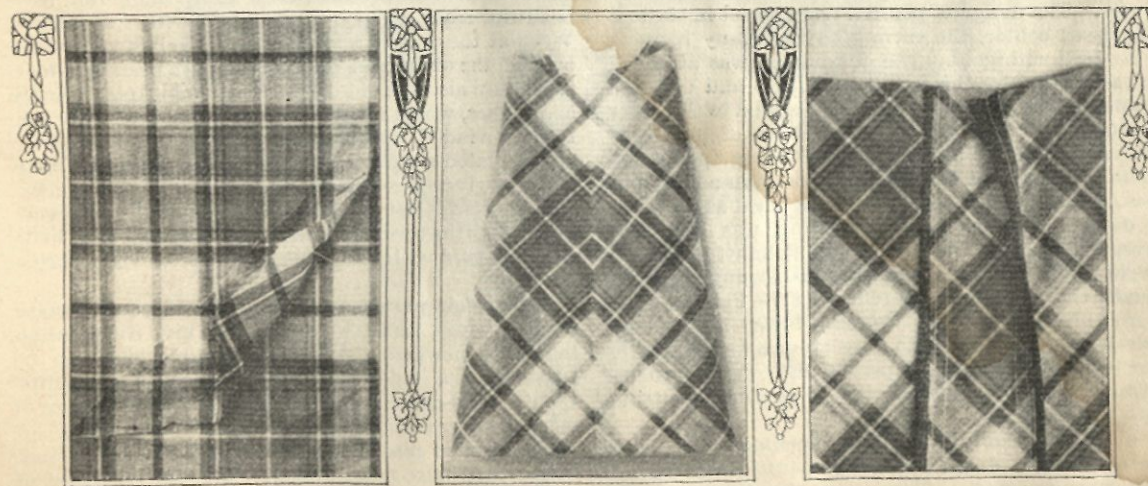
finished with ornamental stitching around the edges.

The directions given for the skirt should be steadfastly followed when cutting and matching the plaids of the waist. Each section should be cut separately, then correctly placed on the goods, as shown by the arrangement of the front *empiècement* in the first illustration, after which the second piece is cut. Baste the tucks forming the simulated box plaits on the fronts as directed on the label, then stitch a sharp, straight line. Cut a piping of taffeta or other material on the bias one inch and a quarter wide, and where it is necessary to join this have the seam running diagonally with both edges on exactly the same grain of the material. Press these seams, if any, perfectly flat. However, it is best to avoid seams for such short lengths as those required for the present work.

Fold the piping so that one edge is one-quarter of an inch beyond the other, and baste; then arrange it under the edge of the tuck with the shorter side next the waist and baste along the edge, keeping the same width of piping visible from top to bottom, as shown in the third illustration. Stitch through all thicknesses just back of the edge, avoiding the basting. This will hold the piping in position. On the reverse side cut away all the under part of the piping which extends beyond the stitching; the upper side is turned in and hemmed just back of this stitching of the tuck. The method of finishing this is also shown in the final illustration, where the edge is turned back. Do not permit these pipings to extend, on the under side, the least bit beyond the stitching, else the tucks cannot be pressed as originally intended. Some people stitch the piping to position and cut away all the edge remaining beyond the tuck stitching, but this leaves raw edges, which are very unworkmanlike, and they frequently fray so much as to ruin the piping; moreover, the time spent has gone for naught; therefore, the correct way, as illustrated, should be followed.

The back is cut in one piece, with the fulness at the waistline gathered and drawn toward the center. Join the fronts and back, matching the plaids of the under-arm seams, or at least as nearly so as possible, but avoid any pronounced breaks or discordant matching. Join the shoulders also, and slip-stitch the front *empièvements* to position after piping, or they may be basted to position and held in place by the piping stitch of the first tuck.

(Continued on Page 355)



THE RENOVATION OF OLD JEWELRY

THE study of fashion in jewelry is to the modern woman almost as much a matter of moment as the consideration of her hats and gowns, and if she can indulge her fancy she finds the study interesting indeed. Just the right touch to a costume may be deftly given in the tone of a single gleaming stone or the careful choosing of a bit of wrought gold, not to mention the costly fads which come and go from time to time in chains, baubles or settings, beautiful and expensive, but surely marking their wearer with distinction.

There are possibilities, however, within the reach of most of us which are many times overlooked; and these lie in the remodeling and renovation of old jewelry seemingly past repair or use—the bits and odds and ends which, as the years pass, assume the name of a family collection.

Few women are without such a hopeless small box stowed away in some upper drawer, often sighed over as too poor to keep and too good to throw away, but always replaced in the upper drawer till another housecleaning brings it to light and thought again.

Mothers, grandmothers, the men of the family, and the baby have no doubt contributed to most of these trinket boxes in odd cuff-buttons, bits of chain, old watches and broken silver. A sad array, truly, but with a little thoughtful handling quite transformable into something new and modern.

Take, for instance, one of the old earrings made fifty years ago, with coral ball and pear-shaped drops, measuring almost two inches in length. Have the hook clipped away at the back, and the fine gold wire which passed through the ear drawn down into a small loop, through which a narrow chain may pass. Worn hanging at the top of the collar, with the surplus chain tucked in at the back of the stock, or worn about the throat with a low-cut gown, the old earring assumes new beauty and may be counted a charming possession. A lavallière recently remodeled from an otherwise useless earring and matching cuff-button was truly lovely. The design of pointed jets was set in six to a tiny pearl center, the earring having many hanging jets edged with gold. The cuff-button was attached to the earring by three tiny gold rings and two odd pendants (the remains of a brooch) added to the outer points of the button. A small loop of gold was soldered at the top and the pendant hung upon a fine chain, while just at the base of the button a clasp pin was added, that the charm might be used as a brooch if desired. The cost of remodeling was less than seventy-five cents, and the result delightful, for its origin could never be detected as it swung upon its slender chain, catching and reflecting the light from its many brilliant points. Crosses, balls, and heavy twistings of gold set with tiny stones were favorite earring designs of the same period, and now lend themselves to wondrous possibilities for charms, pendants and lavallières.

An indescribably charming necklace was also evolved from a single long and beautiful earring of very ancient pattern. The design was of delicate gold tracery and tiny pear crescents of seven stones each.

The earrings reached and lay upon the shoulder, and was composed of six sections, graduating in size from the largest at the ear to a small gold cut ball at the shoulder. The sections were deftly parted and attached by tiny rings, some two inches apart, to a fine neck-chain, the largest section at the center front from which the small gold ball was hung.

Drops from an old brooch or parts of two may be attached to a chain in the same manner, and form a necklace worth having at little or no expense.

Cuff-buttons may easily be converted into hatpin tops, and many of the beautiful scarf-pins offered in the shops may be duplicated if one possesses an old cameo collar-button, which were once greatly used.

Cameos, by the way, play a most important part in the realm of fashionable jewelry just now, and the woman who can resurrect one of the mammoth brooches of long ago is to be envied. Very lovely they are, too, clasping the lacy bow at the throat and the linen collar, or holding the long knife-plaited jabot, just now the craze for wear with the strictly tailored walking coat.

The old-fashioned screw studs are not a hopeless proposition, although discarded by modern man long ago. Two amethyst studs, in the center of each stone a tiny pearl star, were recently set side by side in simple setting, forming a ring of unusual beauty. The ring was distinctive and wonderfully attractive, and the cost of setting was greatly reduced by "throwing in" the old stud settings which were of solid gold in basket design.

Odd studs or sets of studs are really charming when screwed through a black velvet ribbon and worn about the neck, either with evening dress or at the top of the high stock. Fashionable jewelers are showing these black velvet bands also set with slides of tiny stones.

Gold watches, if not too large, make charming lockets or trinket-boxes if the works are removed. Many of these small watches refuse to keep time, but have beautiful cases, enameled, or inlaid with tiny stones. Worn at the end of a long chain or velvet ribbon, or even on the short neck-chains, they are prettily effective, as are also the old daguerreotype lockets, as large as watches, which many of us own, opening either side to show a faded, long-sainted ancestor in puff and frill. Gold plated chains, lockets, bracelets and pins may often be given a gold bath and made to look like new. This process is not so expensive as generally believed, but rather the reverse; in fact, one may invest in little or much gold with like results aside from the wearing quality.

A very fair wash may be had on a piece of jewelry for fifty cents, while two dollars will give the piece an indefinite newness. Any silver article can also be treated to a gold bath with beautifying results. Combs, card-cases, bag mountings, in fact any piece of sterling silver may be turned to gold in this way.

Gold plated pins, hooks, and small rings will wear better than pure gold, which is soft, and at a cost of half, while tiny stones needing replacing may be matched perfectly in imitation to defy detection.

Fashions of the Stage

Dresses for evening wear are particularly beautiful this season, and those illustrated on the two following pages are admirable examples. Miss Margaret Illington, appearing this winter with Kyrle Bellew in "The Thief," wears one of the new Directoire or short-waisted gowns, with the mandarin effect carried out in the sleeve. The lace trimming follows the style of the period by giving the long lines from the shoulder to the feet, and the tassels are one of the season's features.

Miss Billie Burke's gown is simple—girlish to a degree—and although not the extreme Directoire it carries out the Directoire idea in its deep, soft belt. The drapery gives a graceful line across the bust, and the shirred tucker, or modesty piece, is a new feature. Miss Burke has been playing with John Drew in "My Wife."



MISS MARGARET ILLINGTON,
WHO PLAYS "MARIE-LOUISE" IN "THE THIEF"

324



MISS BILLIE BURKE,
APPEARING WITH JOHN DREW IN "MY WIFE"

325

The Cosmopolitan New Year

By JANE A. STEWART

IN NO respect are the different racial elements of this cosmopolitan nation more homogeneous than in the universal celebration of New Year's. New Year's is a holiday common to the whole world. Each race as it comes from Europe and Asia has brought with it its special form and distinguishing method of celebration.

Wherever a community group has been formed representative of any nationality, there are carried on the New Year customs and celebrations characteristic of each. New York City, as do other cosmopolitan sections, affords a special opportunity for the observance of these notable celebrations. Many of the features of these various types have become a part of the American celebration, which has changed throughout the years.

The proverbial "good resolutions" of the first of January (which are usually forgotten the next day), the watch-night services in the churches, the tin horns in the city streets, and the universal receptions and entertainments, are the chief formalities connected with our American New Year. The custom of making New Year's calls, which had a long run in America and is still extant, came originally from China where such calls are one of the main features of the brilliant and lengthy New Year's celebration.

For New Year's cards and gifts, which are so happy and general a feature of our American New Year's, we are most indebted to our Italian constituency whose forbears in Rome, in the earliest times, employed poetic talent in concocting rhymes for dainty bonbons, and originated gift-giving by their native offerings to heathen gods. The practise of making presents at New Year's in America is largely on the increase.

It is through our Latin component also that we may trace the idea of making New Year's resolutions. The Romans, it is recorded, offered sacrifices on New Year's day to the deity Janus, for whom the first month in the year was named by Numa Pompilius. On the initial day of January, they were exemplary in speech and conduct, deeming it a good augury for the New Year. In imparting to us this custom our Italian element gave more wisely than most, for although the high resolve may be promptly broken, it is generally believed, to this day, that New Year's is a good time to acquire a larger degree of self-control, to purify thought and action, and to grow into a higher way of conducting one's life, this resolve being more potent when made on New Year's day than on any other day of the year.

Ringling of bells to "ring out the old and ring in the new," which was brought to us by the British, is a New Year custom, which has become thoroughly a permanent and established feature of the New Year.

In some sections of New England, as in the old country, the house door is opened with great formality to let out the old and let in the new.

The practise of seeing the old year out is a very popular one in the United States. On New Year's eve, in the Kensington mill district of Philadelphia, where numbers of Scottish wage-earners are congregated, large companies gather in the Scottish household. As the clock strikes the mystical hour of twelve, friend greets friend and wishes him a "gude New Year and mony o' them!" Then the door is unbarred to let the Old Year out and the New Year in, while the men guests go out to call on their acquaintances and to give them the "first foot." The "first foot" is the first person to enter a house after midnight of December thirty-first. If he is a dark man, it is considered an omen of good fortune. But a flat-footed person is said to bring bad luck.

To the American cook nothing is more mysterious than a Scotch "plum duff" (plum pudding) which all loyal Scotchmen insist on having on New Year's day. After the ingredients have been given out, too often when made by a novice, the pudding (which should be solid as an English plum pudding) has come to the table in the form of a thick soup. The Scotch shortcake is now found in American bakeries among the special dainties provided for New Year's.

The Bohemians are declared to be more clannish than other Europeans, and more tenacious of their national manners, customs and language than even the Scotch or the Germans of the same class who are notably racial in their characteristics. The Bohemians live exclusively among themselves. In New York whole blocks between First and Twelfth Streets, First Avenue and East River, are occupied by the Bohemian community—a city within a city—where Bohemian is the only language heard on the streets or seen on the shop signs. They have their own social and benevolent societies where New Year entertainments and charity are dispensed, their taverns, their daily paper, and so forth. There is a grand celebration of mass in the morning of New Year's day. The rest of the day is devoted to congratulatory visits. The taverns are thronged, and the numerous concert and dramatic halls are crowded. At midnight on New Year's eve, it is the pretty custom among the Bohemians, as among the Germans and Russians, for each member of the family to salute every other member with a kiss, beginning with the head of the house, and then retire, after gravely wishing each other a "Happy New Year."

The sympathies of the Bohemians draw them closely to the natives of Russia, a nation which they regard with respect as the mother of the Slavic race. The opposition of the Russian Government to immi-

gration and the reluctance of the natives to leave their country have combined to limit the number of Russians found here. The influence of Russian customs upon those of this country is consequently quite small. The system of espionage and isolation under which they lived in Russia is responsible, too, for the fact that they do not seek each other's society.

Some of the quaint New Year's customs of rural Russia are observed, however, by the Slavonic Russians, the Hungarians and Finns, who settle in the mining regions of Pennsylvania, West Virginia, Ohio and in the great agricultural districts of the Northwest, chiefly Minnesota.

On each New Year's day, as at home in the fields of Russia, a pile of sheaves is heaped up over a large pile of grain, and the father, after seating himself behind it, asks the children if they can see him. They say they cannot. And he answers that he hopes the crops of the coming year will be so fine that he will be hidden in the fields.

The number of Greek communities here is also very small. The Greeks are somewhat exclusive in their associations, not from any disinclination to mingle with others, but from force of habit. As a class, they belong to the Orthodox Greek Church which celebrates a high mass on New Year's day. The Greeks still adhere to the old Julian calendar, which now entails a difference of thirteen days, making New Year's fall on January fourteenth instead of January first. In Philadelphia, New Year's day is ushered in with a strangely picturesque and solemn service at midnight in the little Greek church of the Annunciation, 245 South Sixth Street, typical of similar New Year's services held in Greek churches of New York and Chicago and other American cities. The chapel in Philadelphia, which occupies the second floor of an old dwelling, is decorated with sacred pictures and artificial flowers. Many wax candles are lighted and quaint lamps are hung before the screen which separates the altar from the congregation. Men and women begin to assemble as early as nine in the evening. The chapel is crowded; the women standing or kneeling on one side and the men on the other. There are no seats. On returning from church, the father of the family breaks a pomegranate on the floor to insure health and good fortune.

Superstitions have gathered around the Greek New Year similar to those of Hallowe'en. To see one's shadow in the moonlight on New Year's night is conceived to be a sure sign of death; and, according to another superstition, to leave the house on the first day of the year before some one else has entered it will bring ill-luck for the entire year. Nut-shells are thrown into the four corners of the room to blind the Evil One. A family supper is held on New Year's eve after church. A feature of this is a large cake in which two coins have been baked. With much ceremony, the cake is cut and each guest receives a piece. The fortunates who draw the coins are crowned King and Queen of the evening, and hilarity reigns till daylight. Young girls save a piece of this lucky cake to put under their pillows, so that they may dream of the husband fate has destined for them.

New Year's customs similar to those among the Greeks prevail among the American-Syrians who prefer the American to the Turkish Government, have adopted the American costume, and have turned the section of New York city west and south of Trinity Church into an Oriental quarter, with its own stores, its own physicians, its own restaurants, and its own churches. Large communities of Syrians

are found also in central Massachusetts, and in the textile towns of New England. The midnight mass on New Year's eve, the family supper following the service, the gifts, the New Year's calls and good wishes are features of the New Year's observance among Syrians in America who are notably social as well as active in business.

The fact that they are scattered through the communities and that they mingle with their neighbors of American and German birth does not prevent the Welsh from associating much with one another. Few nationalities in America have more societies. And characteristic of the transplanted Welsh, as of the Scotch, Irish and Germans, is the love they bear for the traditions of their fathers, and their adherence to time-honored national customs. In coming to America they have adopted much that was strange and new to them, but this has not prevented them from clinging to the old. The New Year's festivities are of great importance among the Welsh who, like the Scotch, usher in the day with a supper party and general salutations. Before breakfast, the Welshman consults his Bible. The book is opened at random and a finger laid upon a verse. This is supposed to be, in some way, an augury for the coming year. If a lamp or candle is taken out of the house that day, some one will die during the year; and on New Year's day, a Welshman will neither lend nor borrow nor give anything whatsoever out of his house, for fear that his luck may go too; and for the same reason the floor must not be swept until the next day.

Wherever there is a German in America, and his name is legion, there you will find a celebration of New Year's eve—"St. Sylvester's Night"—(Der Sylvester Abend). While it is not considered unbecoming for the young people to make merry, the event in more serious households takes on a religious aspect. During the evening there is prayer at the family altar. Complimentary visits are exchanged on New Year's day between acquaintances, and it is the custom among the well-to-do class to make New Year's presents to the servants. The German element in America, it should be noted, includes the class of Germans, who, from wealth and family connections hold a high position in society. These are completely alienated from the manners and customs of the fatherland and lend little or no color to the native society with which they have become incorporated. Although the Germans have made but little impression on our New Year's celebration, it is apropos to note that our debt to them for social and holiday customs is very great, among their contributions being the Christmas tree.

To see how the French celebrate New Year's in America, one should visit the "Quartier Française" of New York City. It is located between Sixth and Seventh Avenues and between Twenty-fifth and Thirty-fifth Streets, and it is undeniably French. Exile does not destroy the love of native land in the hearts of the emotional French, and so French is the chief language loyally spoken by the inhabitants of this interesting district. Here, as in the home land, New Year's day, *Le jour de l'an* (the morning of the year) is the pre-eminent festival. The entire quarter is gay and *en fete*. It is the day of gift-giving. All must be remembered, and woe unto him of scanty means or economical habits! There is no way of avoiding the tax. The quarter is noisy all day long; and nothing more brilliant could be imagined than the windows of these little French shops of New York at New Year's.

(Continued on page 364)

MRS. FENTON'S RUMMAGE SALE

By MARY BARRETT HOWARD

"OH, PEGGY," sighed Mrs. Fenton, "I do so want to give a military euchre for Betty Saxton when she visits you next week, but I just can't! The thing would cost at least ten dollars, and then there's the supper and the prizes."

"My goodness, Dolly, is it as bad as all that?" exclaimed Peggy Ellsworth.

"It certainly is. You know I told you about the stingy bit of interest on those government bonds that Jimmy won't let me sell because he says they're safe and it won't be due for another month. I don't know what becomes of the money Jimmy gives me, though it does seem as if most of it went for soap and scrub brushes,—Katy loves so to scrub."

"Jimmy thinks I ought to keep accounts," she continued aggrievedly, "but they never will come right, and then he laughs at me, so I don't do it any more. There wasn't a bit of sense in it anyway, because when money is gone, it's gone, and fussing over horrid long columns of figures won't bring it back. So you see, I can't give Betty anything but a thimble party with biscuits and Russian tea, which is something I perfectly despise."

"So do I," agreed Miss Ellsworth frankly. "But Dolly, I know an awfully easy way for you to make some money."

"Do you?" Mrs. Jimmy said, doubtfully, for a recent unpleasant experience had somewhat undermined her confidence in Miss Ellsworth's business judgment.

"Oh, this isn't a 'get-rich-quick' scheme," said her friend, flushing. "It's a rummage sale. Mrs. Jack Carrol told me that whenever she wanted a little ready money she collected all her old rubbish—clothes, shabby furniture and worn-out kitchen utensils,—and sent word to those people that the new canning factory has brought into town and

they gladly come and buy up every last thing."

"What a clever idea!" Mrs. Jimmy exclaimed. "I've some old clothes that I'd perfectly love to get rid of, but I didn't feel that I could afford to give them away. I'm not so sure about the other things," she went on, thoughtfully. "You know Jimmy and I haven't been married very long and our furniture and kitchen utensils are as good as new."

"You must have some things that you can spare," Miss Ellsworth urged, "and later, when your interest comes in you can buy more and—"

"Why, so I can," conceded Mrs. Jimmy joyously, "and Katy scrubs so hard that I don't suppose those pots and pans will last much longer anyway. But, Peggy, I think, perhaps, we'd better have the sale tomorrow, for that's Katy's day out, and as she has no use for foreigners, as she calls them, she might refuse to let them in."

"Katy rules you with a rod of iron, Dolly," commented Miss Ellsworth disdainfully. "But I don't see why we can't have the sale to-morrow. I'll phone for my auto now, and we'll drive down to the settlement and tell some of the women that we're going to have a sale, and to be sure and notify the rest."

"How good of you, Peggy dear!" said Mrs. Jimmy gratefully. "I'll run up and change my frock."

A few moments later she came down wearing a blue linen suit and large hat wreathed with cherries.



hair are simply sweet and you really must not do it."

"So Jimmy says," confessed Dorothy with an ingenuous blush, "but you know that they're marking down for the summer sales now and I saw the loveliest pale-green linen and a hat to match trimmed with mauve roses in Adams's yesterday that is the greatest bargain you ever heard of, and if I sell this one I will really need another."

The two girls were a little startled at finding the quarter looking unexpectedly foreign and queer, and at their difficulty in making their errand understood. Before long, however, they discovered a woman who spoke English in a fashion of her own, and to her they gave the Fentons' address with injunctions to spread the glad tidings of the wonderful bargains to be obtained there on the following day.

It had at first been Dorothy's intention to tell her husband of her contemplated venture when he came home that night, but she cherished a perennial hope of some day "surprising Jimmy" by emulating those enterprising women correspondents of her favorite magazine who were so successful as "home money-makers." Her former business ventures had resulted disastrously, but this time there could be no chance of failure and Jimmy would be sure to admire her thrifty device for raising money, more especially as men were to be included in the military euchre, and Jimmy, being of a gregarious and social disposition, always felt rather injured and left out in the cold when she gave a "hen party," as he ungallantly called that strictly feminine function, a "thimble."

Fenton, therefore, was quite ignorant of her design when on the following day he took the commuters' early train for town. It seemed to the impatient Mrs. Jimmy that Katy would never finish her morning's work but at last she, too, departed for town, and her mistress, with Miss Ellsworth's assistance, got together an assortment of articles which a more experienced housekeeper would have pronounced "as good as new."

The two girls had finished arranging their wares to

"It's hardly worth while to put on my auto coat and cap for such a short distance," she remarked, "it is so hot, and I thought I'd like to wear this suit and hat once more."

"You're not going to sell those?" Peggy exclaimed.

"Yes, I am—cherries aren't worn now, and these sleeves are all out."

"I don't care," Miss Ellsworth protested. "You are a dream in that dark blue, and those cherries against your black

the best advantage, and flushed and tired had seated themselves to admire the result of their labors, when the bell rang and Mrs. Dolly peeped cautiously out of the window.

"Oh, Peggy, they've come!" she exclaimed joyously. "Mercy! there must be hundreds of them; we'll make a heap of money."

But the little saleswomen found to their dismay that they had invited an invasion like unto that of the Goths and Vandals when the shrewd, voluble horde, on bargains bent, poured tumultuously in at the door.

An hour later Fenton, returning unexpectedly to take Dorothy back to town with him for a little "spree," let himself into the hall with his latch-key and stood transfixed at the sound of a babble of voices issuing from the library:

"Heavens!" he exclaimed. "Dot never told me that she intended to have her whist club meet here to-day—but nothing else can explain that infernal racket and awful screaming."

But even as he spoke, his wife's voice rose above the din, wailing frantically:

"Oh, Peggy, they've been upstairs and have brought down my best frocks and hats! Don't let them have that white chiffon. No—I tell you, you can't have that chair for a quarter! Let go of that vase—it's not for sale!"

Fenton plunged into the room and found himself surrounded by a crowd of swarthy, bright-shawled women. Peggy Ellsworth, gesticulating as wildly as her would-be customers, was engaged in a lively altercation with three or four at once over the possession of a white chiffon evening gown. Just as Jimmy entered, one of them, with an air of yielding to unheard-of extortion, forced a silver dollar into Miss Ellsworth's reluctant hand, and, tucking the bone of contention under her arm, she made for the door followed by Miss Ellsworth's indignant protestations.

But the advent of six feet of





redder than those roses, while that fat old woman who is trotting along beside her tried my hat on her pretty head and fussed and measured to see if my frock would fit her. She was the prettiest thing I ever saw, and when Jimmy would have taken them away from her, those great brown eyes looked so wistfully at me that I told him he mustn't."

"Oh, Dolly," groaned Miss Ellsworth, "how could you be so foolish! A girl like that doesn't know enough to appreciate that lovely white frock. She will sell it for a song and continue to wear her present costume of a purple waist, green skirt and blue gingham apron. I see she has discarded the red shawl she wore on her head for your hat, but that isn't be-

cause she realizes what a beauty it is—any other would have pleased her as well, for those girls all imagine that they only need pretty hats in order to blossom into full-blown

American ladies."

"I don't believe that she will sell the gown, Peggy."

said Mrs. Jimmy, stoutly. "I think she would dress as well as any of us if she had the chance. You should have seen her pretty white teeth flash and her eyes shine when she found she was to be permitted to take away that frock and hat."

Their argument was interrupted by the reappearance of Fenton, and Miss Ellsworth discreetly melted out of the room as the young man sank into a chair and wiped his heated brow, demanding irritably:

"Now, Dot, what the dick-

ens is this all about? Tell me the whole thing!" Mrs. Jimmy ran to him and burying her head on his shoulder she sobbed disconsolately:

"Oh, Jimmy, I'm afraid that I'll never be any help to you! Peggy told me that if I'd have a rummage sale people would buy all my old rubbish and that I could make a lot of money. But they didn't want my old clothes and they've taken all my lovely blue kitchen ware and that's all I have to show for it—not nearly enough to pay the expenses of a military euchre."

Without lifting her head she pointed distractedly towards a small, a very small, heap of copper and silver lying on a table near by.

"Upon my soul!" exclaimed Fenton, helplessly.

Then placing his hand under her soft, round chin, he raised it until the violet eyes were on a level with his own.

"Dot," he demanded with mock severity, "do you want to ruin me? Didn't you promise me after you



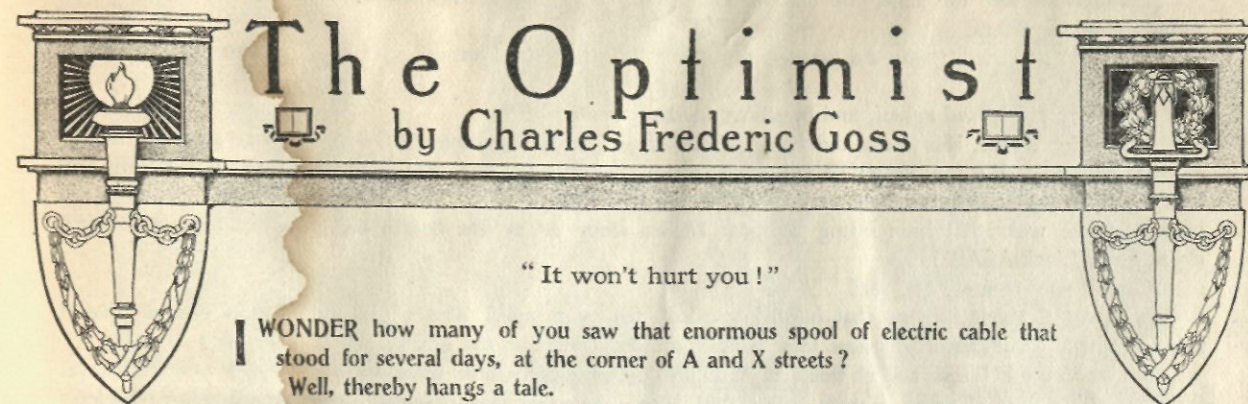
went into that 'get-rich-quick' scheme that you'd never again try to make any money?"

"Jimmy!" she protested reproachfully "you promised me that you'd never again speak of—of—and I wanted some money to give a military euchre for Betty Saxton."

"You promised me, too, Dorothy," he said in a hurt tone, "that you'd let me know whenever you needed extra money. I wish your allowance was twice what it is, but just now—"

"Oh, I know—I know, Jimmy," she said, quickly. "But that is why I want so to help, and our

(Continued on page 365)



"It won't hurt you!"

WONDER how many of you saw that enormous spool of electric cable that stood for several days, at the corner of A and X streets? Well, thereby hangs a tale.

In its center there was a hole (presumably for an axle), and through this opening one day I myself beheld two little girls looking into each other's faces from opposite sides and saying "Boo! Boo!"—"Boo! Boo!"

Immediately there came along a ruddy-faced old gentleman in whose bosom evidently there was beating yet the heart of a happy and mischievous boy.

"What are you saying 'boo' at?" he inquired, and they replied, "Look in and see."

He did, and suddenly starting back he groaned aloud as if in fear.

"There's nothing there!" they said, surprised.

"Oh, my! But isn't it awful!" he exclaimed, covering his eyes up with his hands.

"Any way—it's nothing to be afraid of," they then affirmed, half shaken in their disbelief.

"I'm simply scared to death!" the old man said, and backed away, staring at the hole as if he had seen an anaconda coiled within.

Profoundly moved to sympathy, the oldest little girl (I thought her seven or eight) came up and took his hand, remarking as she did so, in a voice of strangely blended assurance and fear—

"STEP UP CLOSE AND LOOK AGAIN! IT WON'T HURT YOU!"

The darling! How did she acquire possession of that profoundest and most elemental principle in the philosophy of heroism? Who taught her this eternal truth—that by resolutely drawing near, and looking danger in the eye a second time, the timidest person in the world may pull its fangs and cut its claws?

Are you afraid of anything?

In the first place "STEP UP CLOSE!"

How plainly I recall a ghost that once I saw (or thought I did) at which my little heart stopped beating in my breast!

I should have turned my back and fled, only—I had just succeeded in passing the village graveyard, at cost of all the grit I had at my command! Finding myself in this way between the devil and the deep sea, I forged ahead, my hair on end, my wind shut off, my knees knocking together, until at length the fantastic moonbeams which had played me this nasty trick lit up the object with a clearer light and I beheld the whitened body of an ancient sycamore!

What mischief distance makes! Not only "lending enchantment to the view," but errors and enormities of every kind. In the distance, trouble has a way of "looming up" like mountains. It rears its head, inflates its chest, unsheaths its claws and paws the air! But how it shrinks as we DRAW NEAR!

In the next place—"TAKE A SECOND LOOK."

Trust ALL of your "first impressions" about people (for they are the testimonies of your soul), but NONE of them about the dangers and the difficulties of your life (for they are but the coward shrinkings of your heart). At THESE, you need to take a "second look."

"Cindy," said a Southern woman to her colored servant girl, "what did I tell you about your having your beaux come to see you in the kitchen?"

"I disremember," she replied.

"You don't! You know as well as I do that I said you could not HAVE them! You've disobeyed me! I've just come from the kitchen this very minute and there's a great, big fellow sitting calmly by the stove!"

"Laws, Miss 'Melia! He ain't no BEAU! He's nuffin but my brudder!" Cindy replied scornfully, and she looked so guileless as she spoke that her mistress's dark suspicions were disarmed and, going back to the kitchen in a kindly mood, she said, "So you are Cindy's brother?"

"Lawd bless you—No!" he answered, taken aback, "I ain't no 'lotion 't all to her; I se jest her steady!"

Enraged for sure this time, the lady bounced into the dining-room, where the imperturbable cook was putting away the dishes.

"Cindy!" she cried, "why did you tell me that man was your brother? He says he's no relation to you in the world!"

The black girl looked aghast, and breathing hard, exclaimed—

"For Mercy's sake, Miss 'Melia, did he say DAT? Just you wait a minute 'till I go and take a second look!"

Do you see? It's the SECOND look that corrects the error of our false impression! I'm not saying that Cindy was wrong at first; but I am very sure that she was right at last. And I know this—that many a big black bugaboo which has been sitting by your kitchen stove or by the hearth will prove to be a BROTHER if you go and look AGAIN!

Consult your memory and see!

How was it about the fire that burned you out, ten years ago? Who knows better than yourself that it made you build a larger store, increase your business and thus enter on the greatest era of your life?

But, as to the FUTURE and its troubles. You are just as apprehensive now, no doubt, as if you had never experienced the facts of which I write. Probably a new invention has rendered your old machinery useless; or a ruthless competitor has just appeared upon the scene. Disaster stares you in the face.

You hear the yelps of Ruin's bloodhounds on the wind.

Pshaw! You have survived a score of greater dangers than this last! "Just step up close and take a second look! It won't hurt you."

Perhaps it is the approaching death of some dear friend—a little child—the sweetheart of your youth—the husband on whose strong and tender arm you lean. What! Live when they are gone? No, No!

Wait! Listen to the little teacher at whose feet we sit. Be still; be calm; walk bravely up and look the King of Terrors fairly in the eye! Perhaps he may in some mysterious way reveal himself the very brother of your soul! He HAS!

Open the first biography of any great and noble soul on which you lay your hand; question the first good person whom you meet, and you will find that it was some apparently intolerable burden or some apparently unendurable grief that made it what it was, or is!

"Did it not hurt you?" you inquire.

Yes; but not as I supposed it would, for I found that man was made for bearing burdens, like the dromedary; also to endure trial, to suffer pain. Whatever we are made to do we can accomplish, for the strength to do so has been implanted in us—as the power to be bent, no matter how nearly double, and to spring back again, is put in a Damascus or Toledo blade. And, if our own resources are not adequate, there is power in God! Power there is—somewhere—so that in all the world, and through all the ages, it is more than probable no soul of man has ever been subjected to a strain too great for it to bear if it took the offered help!

I summon Epictetus to the witness-stand.

"And how is it possible that one can live prosperously who hath nothing: a naked, homeless, hearthless, beggarly man without servants, without country (you ask)? Lo, God hath sent you a man to show you in very deed that it IS possible. Behold me—that I have neither country, nor home, nor possession, nor servants (I sleep on the ground); nor is a wife mine, nor children nor a domicile—but only earth and heaven and a single cloak. And what is lacking to me? Do ever I grieve? Do ever I fear? Am I not free? When did any of you see me fail of my pursuit, or refuse to meet what had arrived? When did I blame God, or man? When did I accuse any man? When did any of you see me of a sullen countenance?"

There is a tonic in those lofty words, I think. In that way speaks a MAN!

This is the utterance of an heroic soul that had stepped up close to trouble, to injustice, to the abyss, to all the devils in hell and taken a good second look at them; who had learned through actual experience that they could not HURT him! That is to say—that they could not hurt HIM! The "HIM" in him being not a perishing body, but an imperishable essence! It was that SOMETHING, I must think, which Socrates told his friends that they could bury "if they could GET HOLD OF IT!"—warning them that they must be careful "LEST IT SHOULD WALK AWAY FROM THEM!"

We took a little chap to the dentist to have a tooth extracted, and he trembled like a leaf.

"It won't hurt—at least, it won't hurt you MUCH! And, any way, be a man and STAND IT!" said the dentist, adjusting his forceps gently and giving a sudden skilful pull.

"Is—it—all—over?" asked the boy, between his sobbing and his spitting blood.

Yes—it was all over—past and gone.

How many of my troubles are "all over"—and YOURS! Troubles that we believed would kill us—when they came! And yet, one after another they have come—and gone.

"This too will pass," the ancient proverb saith!



SOMETHING NEW TO DO

By BERTHA HASBROOK

THE fact that it is growing harder and harder each day for druggists to secure competent men for work in their prescription departments is a reason for women to consider the subject of taking up this work. And they are doing it all over the country, although the profession of pharmacy has not come to be generally looked upon as a field for woman's endeavor. In each large city a few are to be found; and they are successful. I have talked with veteran druggists, with professors in colleges, and all agree that the profession is admirably adapted to woman's abilities. Her conscientiousness, her thoroughness, her deftness, are of infinite value in this work. And everywhere the supply seems very far less than the demand.

The dearth of men drug clerks just now is due to the sudden legal action which made the requirements for a license far greater than they were formerly. Some time ago there was much corruption in the manner in which licenses were obtained in some places, and many men behind the prescription counter were totally unfit to be trusted. This meant a danger to the public at large. The forces that work for good took hold of the matter, rigid laws were enforced, and to-day the incompetent does not secure a license to handle dangerous drugs.

This meant a sudden falling away in the numbers seeking licenses and positions. Those who had no intention of really mastering their profession disappeared and only the earnest and conscientious were left. These are not enough to fill the demand for drug clerks.

The preparation is not as long as for many other professions, and one can be practically sure of finding a position as soon as graduated. This is as yet one of the least-crowded fields of bread-winning for women. Furthermore, the pecuniary reward is good. Eighteen dollars a week may be called an average salary; that is certainly good, and the young druggist stands an excellent chance of doing better. A New

York woman holds a position in one of the large hospitals—the hospitals employ many prescription clerks—and she receives about the same amount and all her expenses besides, even to her personal laundry.

To the woman who has any inclination toward scientific subjects, the work is fascinating. Botany, chemistry, physics, materia medica, are all included within its broad scope. A really competent pharmacist is, to a large extent, a physician. Much of the charm of that wonderful profession hovers about this. Hours won't seem long, duties won't seem monotonous, to the scientist born. She will always feel, even as the physician feels, the part, however small, that she plays in the ceaseless drama of life and death. No work can be dull upon which so much hangs. An error may be fatal. When it is known that the law holds a chemist to blame not only for incorrectly filling a prescription, but also for filling an incorrect prescription—that is, the chemist is made the censor of the physician's prescriptions—for following the physician's orders, if those orders be wrong—it will be seen how great the responsibility of this work is. He is held not alone for his own error, but for the physician's. So this work is more than mere obeying of orders; it involves judgment. You see at a glance that the finer faculties are called into play. The dull monotony vanishes and the druggist is put on her mettle at once.

The best schools of pharmacy require that a student shall have been through the first high-school year before entering. Some degree of general education is important before this skilled specializing begins. Students are expected to be at least seventeen years of age. The drugs put into their hands are not the sort of toys meant for children to play with. If the student is more than seventeen, so much the better. These are serious studies, and a mature mind will find more in them.

It is much preferred that the student come to the

(Continued on Page 336)

The Luck of the New Year

(An Old English Custom)

By LETITIA GOFTON

THE last bar of the waltz still lingered on the air, but the ballroom was empty, for above the sound of dancing feet or the chords of dreamy music had echoed the whisper heralding the approaching midnight hour. So all had gathered in the wide hall to bid farewell to the Old Year and welcome in the New.

From its resting-place on the antlers of a fine old stag, relic of his bygone sporting days, the master of the house reached down the withered branch of last year's evergreen. This branch had stood during the past twelve months as an emblem of luck and concord to all beneath the roof of the stately old homestead. Perhaps it was a half-unconscious regret for the yesterdays of life that caused the little group to cease their merry chatter and watch, with softened features, the hostess as she opened the door and let the old man out into the darkness beyond. Was it only the chill midwinter air that accounted for the slight shudder that ran through the hall as the door was shut and all turned to the cheery light of the log-fire?

Down the broad snow-covered lawn walked the master of the house. All was silent save for the occasional hooting of some astonished owl, or the frightened twitter of a half-frozen bird alarmed out of its slumbers at his approach. At last he stopped before his favorite evergreen tree, and with one hand on the new living branch and the other stretched out behind him ready to fling away the old, he waited patiently for the distant village church bells to proclaim the birth of the New Year. Soon it came, clashing through the listening air with startling distinctness: First the twelve chimes from the village clock and then, as if glad to be freed at last from all restraint, the wild, joyous peals of the old church bells—"A Happy New Year! A Happy New Year!"

Away behind him was flung the symbol of a dead past, while that of the living present, and also of the future luck of the old hall, was gathered and carried carefully to the front door, which was opened by a merry band to welcome it. Then it was placed in the hands of the lady of the house, who hung it up in the place of its predecessors, and surely it was rightly so for in the keeping of the hostess lies, more than in that of any one else, the happiness and peace of a home!

"A Happy New Year to all!" cries the host, lifting his glass on high. "The same to you," return the little group. "To absent friends," toasts the hostess. "To all we love" is the answer, and then, with clasped hands all join in the old song, "Should Auld Acquaintance be Forgot."

"Good night!" "Good morning!" (both seem correct) says first one and then another, as wearily but happily they climb the stairs to bed. And thus begins the first day of the New Year.

1908

New hopes, new courage—old desires,
New day, new year—old ways to mend,
New dreams, new fashions—old attires,
New sweethearts and new fancies—an old friend.

ALICE CORBIN.



A LAKE SHORE BUNGALOW

By R. IRVING DODGE

TO EVERY man of moderate income whose daily labors require his residence in the city during the winter months, there comes a problematic question, How may I for a reasonable amount of money furnish abundant fresh air, freedom from the wear and tear of city distractions, and a bit of quiet repose for my family and myself?

For an answer to this bewildering question, there occurs to such a man of small property the reply—Build a bungalow.

The attraction and seductive possibilities that attach themselves to the word "bungalow" are many, and they depend mainly upon the location and upon the site where the building is to be placed, the desire of the future occupants—and the pocketbook.

Let us grant the pocketbook is small, and then consider a structure that will conform in all truth with the kind of habitation from which this word "bungalow" has sprung.

Our property is on the shore of a lake, a rocky point jutting out from the thickly wooded mainland, with fresh air in plenty blowing upon us from all sides, and views over the lake from any point of our possession.

We have six hundred dollars to spend. The requirements demand a weather-tight, well-arranged structure. The accompanying plan and sketches picture such a building within the limit of cost.

The bungalow is to be built of boards, twelve inches wide by seven-eighths of an inch thick, placed vertically; the joints covered by battens, seven-eighths of an inch thick by three inches wide, with the edges chamfered, the whole nailed to studding.

The foundation is made of flat stones placed so as to bring the floor one foot above the ground.

The roof is shingled on two-inch by eight-inch rafters, which are made long enough to project about three feet beyond the wall, thereby giving overhanging eaves that protect the walls from storm and give shade from the direct rays of the sun, thus always affording a cool interior.

The porch, which is a projecting gable from the roof, finishing on the same level as the projecting eaves and supported on two rough-hewn posts set on flat stones, breaking the otherwise monotonous straight line of the roof, is a plentiful protection from the heat, and makes a pleasant resting-place.

The portion of the porch recessed into the building answers for a vestibule in inclement weather; a rug may be placed there, so that dirt cannot be trailed within, as would be the case were there direct access from an exterior porch to the living-room.

The living-room, which serves as well for a dining-room, is the most frequented part of the bungalow, and as such, it ought to be made attractive, cozy, and homelike.

It will be noticed that this room is so planned that if a meal is in progress, this operation need not interfere with or disturb that part of the room which is designated as the "work" or library and lounging corner.

The exposed ceiling beams which are separated from the attic by tongue and groove spruce boarding, add their quota of homeliness by giving a pleasant rustic appearance.

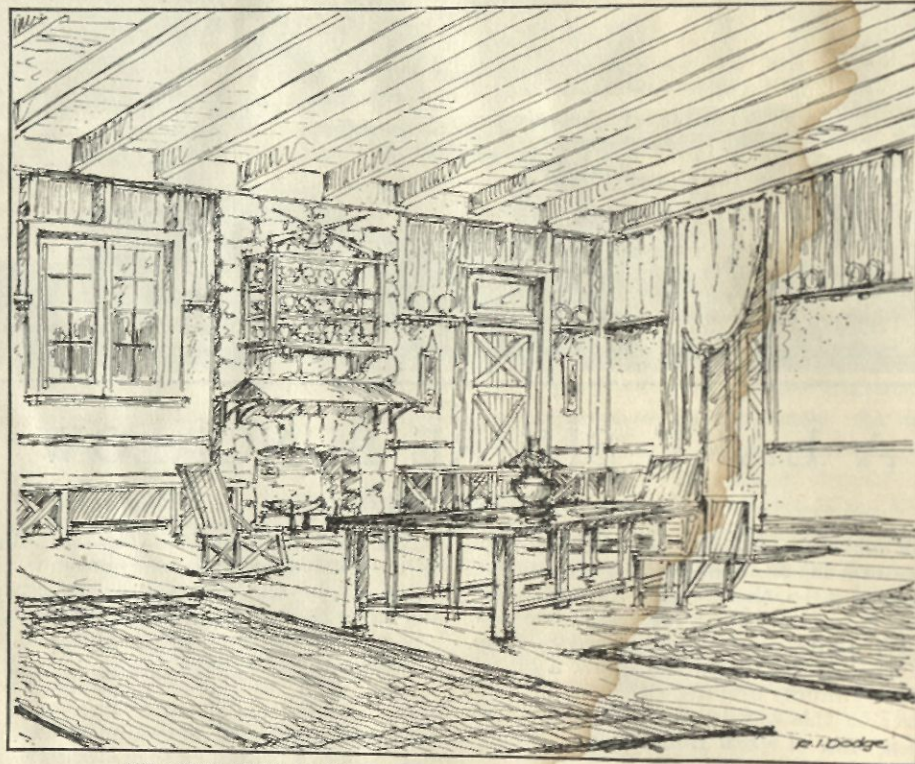
In the rough-hewn stone fireplace, with its very simple mantel and irons there is the ever homelike charm and attraction. On the chimney-breast has been supported a series of shelves that may be used for the choice china.

A shelf-rail projecting about two inches surrounds

the entire room and this also may be utilized to hold plates and saucers.

This shelf surmounts a covering of dark-forest-green burlap which is nailed directly to the studs and is held secure and clear from wear and tear by a two-inch chair rail. The space above the shelf and between the studs may be used happily for the hanging pictures.

The always useful burlap, covering the bungalow wall to the height of six feet, forms the lower part of a color scheme which should be followed up, staining the rough, unfinished woodwork a dark-brown color.



THE LIVING ROOM IS THE MOST FREQUENTED PART OF THE BUNGALOW

This color scheme of forest-green and dark-brown may be carried throughout the whole interior. Indian blankets with brown and green hues should be hung in the door as is shown in the interior sketch. The introduction of a few rag-carpet rugs will help to cover up rough spots in the floor, and on a chilly evening will add a charming quality of warmth.

Inexpensive madras of a white ground, striped with brown-and-green bands running horizontally at top and bottom may curtain the quaint windows.

The furniture of the living-room can be transported from elsewhere, or at little extra expense may be made by a carpenter on the site.

The low table in the nook, made also by the carpenter, would be useful as a place for magazines.

The benches set along the walls are an almost indispensable addition to this kind of summer abode. They are especially useful in the nook and could be made from planking and studding left from the rest of the building.

Built into the wall around the nook are book-shelves—quite a necessary adjunct in the bungalow.

The closet directly adjacent to the entrance must not be overlooked in its importance as a cloak closet,

or as a receptacle for fishing-rods, golf clubs, oars, etc.

Opening off from the living-room at the right, we have two bedrooms, privately situated on a short passage leading to the bathroom.

Each bedroom has a good-sized closet and each is large enough for the accommodation of two single cots. There is also place for a small dresser, and this with a little genius can easily be manufactured out of a conveniently shaped packing-box and covered by drapery of cretonne of dainty pattern.

The color scheme of the bedrooms may differ from that of the living-room, but I should advise for the

sake of economy and harmony throughout the bungalow, the staining of the woodwork dark brown.

The curtains for the bedroom windows, and, in fact, for all the windows, should be of the same material as that described for those of the living-room.

The ventilation and light for the bedrooms is excellent and very plentiful.

Also opening from the living-room will be found the kitchen, and the entrance to this is in a direct line between its exit to the rear and the main entrance of the bungalow. This gives opportunity for a clear line of ventilation through the building.

In the kitchen is a range capable of cooking a meal for any number. The sink is adjacent.

The capacity of cupboards with drawers below and the closet on the opposite side of the room is sufficient for the storage of all the necessary cooking supplies and kitchen utensils.

The water is supplied from a tank placed in the attic, which in turn is filled by a pump attached to a driven well, situated approximately near the site. This supply of water may be used for the bathroom fixtures.

If the bathroom fixtures are installed, the construc-

tion of a drain and cesspool will be necessitated and should be placed at least two hundred feet from the building.

Provided that only the bathtub is installed, the water may be carried by hand from the well for use in both the kitchen and the bathroom, the drain running out directly to the lake.

The installation of the bathroom complete with the construction of a cesspool would be an additional expense above our six-hundred-dollar limit. The tub may be counted within the required price.

The exterior walls of the bungalow may be left unfinished to acquire that mellowness and picturesqueness given by the elements.

When the erection of the building is completed, and its permanency as a summer abode established, it is time to begin to consider the treatment of its immediate surroundings, for they form not the least im-

portant factor in the quest for summer repose and pleasure.

On the plan are spaces marked "canvas over." The introduction of canvas in connection with a permanent structure offers immediate possibilities for expansion. The desire to extend one's hospitality finds ready equipment in the use as bedrooms of the canvas coverings at the sides of the house.

In these additions, so protected from the elements, upon a wooden flooring of plank, cots could be placed at a moment's notice. These awnings with their sides furled may be used as porches and outdoor living-rooms.

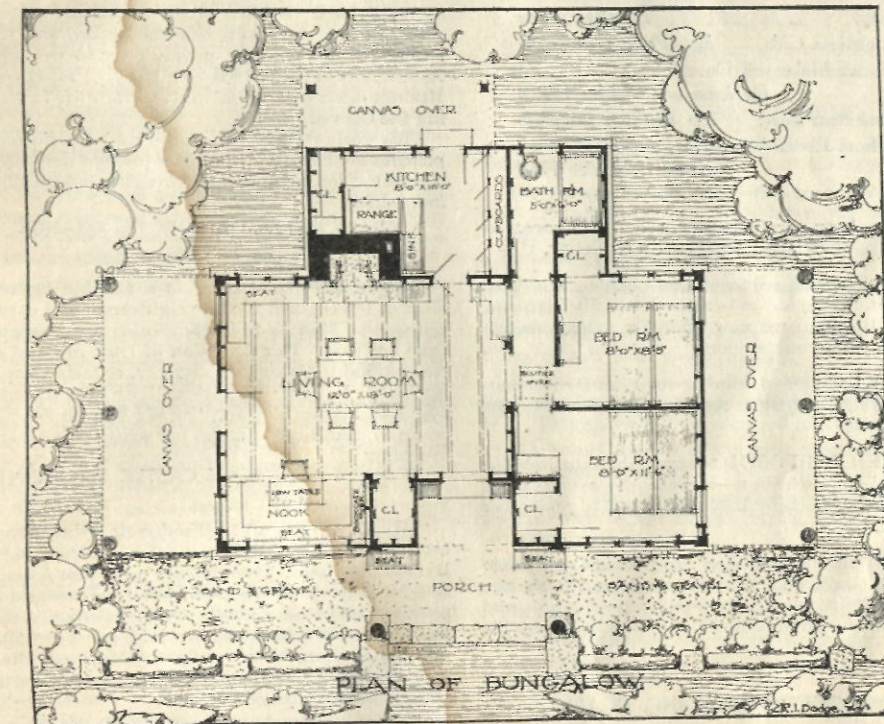
The kitchen porch consists of two rough-hewn posts over which a piece of white duck is stretched, and gives as complete a shelter from sun and rain as could be desired for the small amount expended.

It will be noticed in the perspective view of the bungalow that these additions of canvas conform with the lines of the main building, so that with them or without them the bungalow forms a picturesque and compact unit.

The approach has been leveled off with sand and gravel retained by logs between large flat stones, and upon these stones are set half-barrels or dug-out cross-sections of trees covered with bark, these being filled with mosses and geraniums, or other flowering plants.

Back of the logs may be planted a growth of some hardy bush, the roots of which, intertwining, keep the sand and gravel in place more firmly. This as a whole forms a terrace and gives the immediate premises a finished and well-kept appearance.

The benches and seats on the rocks constructed of extra boards and pieces of wood give a finishing touch to what is now a complete and typical bungalow, well adapted for its purposes and the site upon



which it is set, and thoroughly practical and comfortable in all its details.

We have, in this outline, given only the plans and furnishings that are essential to the general comfort, as every one in building a bungalow of this description suits himself about minor details and contrivances. In every instance circumstances are different—in the number of rooms, the site selected, and the nearness of water for household purposes.

In respect to furniture and decorations burlap is strongly recommended, it being durable and coming in good colors. Some people prefer to bring their old furniture from the city, thus lengthening the days and usefulness of tables and chairs that are no longer presentable in town, or a carpenter can be employed by the day, following any quaint designs given him. This latter plan insures an interior that cannot be laid open to the charge of sameness.

The benches and seats on the rocks constructed of extra boards and pieces of wood give a finishing touch to what is now a complete and typical bungalow, well adapted for its purposes and the site upon

which it is set, and thoroughly practical and comfortable in all its details.

GOOD READING

DO YOU LOVE BOOKS? Of course you do. Then what we have to say this month will surely interest you. Note, first of all, the list of books given below:

Home Influence,	By Grace Aguilar
The Right of Way,	By Gilbert Parker
The Bow of Orange Ribbon,	By Amelia E. Barr
The Crisis,	By Winston Churchill
Castle Rackrent,	By Maria Edgeworth
Called Back,	By Hugh Conway
Van Bibber and Others,	By Richard Harding Davis
The Man Without a Country,	By Edward Everett Hale
Helen's Babies,	By John Habberton
Gabriel Conroy,	By Bret Harte
Helps for Ambitious Girls,	By William Drysdale
What a Girl can Make and Do,	By Lina and Adelia Beard
Helps for Ambitious Boys,	By William Drysdale
Great Work from Great Americans,	By Paul Leicester Ford

THIS LIST has been carefully prepared. The books selected are wholesome in trend, helpful in tendency.

OBSERVE that several are for young people. The girls and boys of your household are entitled, equally with you, to take part in the plan we now offer for your consideration and, we hope, for your support.

OUR PRINCIPAL AIM in offering the plan is to encourage helpful, careful, thoughtful reading of standard books, both old and recent.

OUR FURTHER PURPOSE is to strengthen the habit or method of mental concentration—a method essential to all who read if they wish to enjoy thoroughly and to remember what they read.

STILL ANOTHER PURPOSE of the plan is to cultivate in the minds of those who have never given the matter much attention a desire to write for possible publication, and thus we may lead them on to pleasant and, maybe, profitable literary effort.

THE DESIGNER'S READING PLAN

WE INVITE YOU, ALSO THE MEMBERS OF YOUR IMMEDIATE FAMILY, to write, at your leisure, any time before January 15, 1908, not less than ONE HUNDRED words, nor more than ONE HUNDRED AND FIFTY words descriptive of the THEME, PLOT or PLAN of any one book selected from the above list. READ THE SIMPLE RULES STATED ON THE OPPOSITE PAGE FOR YOUR GUIDANCE.

OUR ENDEAVOR in preparing these rules has been to make them so clear, so complete, that there will be no necessity to write us asking for further information. We have no time to spare for correspondence, and although we shall always be glad to help along, we hope our mail of questions will be very small indeed. USE YOUR OWN JUDGMENT when in doubt on any point. Do your best according to what you take the rules to mean. If you do that, we shall not find fault.

AWARDS

FOLLOWING THE RULES on the opposite page you will find an announcement as to the competition the magazine is about to inaugurate.

IT MAY BE OF INTEREST to those who are not fully informed as to the identity of some book mentioned in the list given in this article, to have, in connection with the plan based on that list, a brief review of each book, also some notice of the author. This review, like the list, will be changed monthly.

ABOUT THE BOOKS

GRACE AGUILAR'S books on home topics are well and favorably known. HOME INFLUENCE passed through many editions. Like her MOTHER'S RECOMPENSE and other works, it is still a home and library favorite. The chief literary characteristics of this great English writer of Spanish and Hebrew antecedents are rare descriptive genius, gracefulness of expression, sympathetic tone and a high moral aim.

Give the Theme of HOME INFLUENCE.

AMELIA E. BARR, Anglo-American writer, has based many of her stories on Scottish scenes and incidents, but several of her greatest novels refer to events in Colonial, American and United States history. THE BOW OF ORANGE RIBBON deals with social and military life in New York during the Colonial period.

This author's style is simple and unaffected. Her pictures are frequently picturesque, yet unexaggerated. An element of humor also enters into her descriptions of life and individuals.

Give the Plot of THE BOW OF ORANGE RIBBON.

MARIA EDGEWORTH is a notable figure among the English novelists of the late eighteenth and early nineteenth centuries. Many admirable stories for young people came from her pen. Her depiction of Irish life and character, as exemplified in CASTLE RACKRENT, revealed her, however, at her best. In her Irish stories, "Irish humor, pathetic tenderness and admirable tact," as Sir Walter Scott said on one occasion, combine to make her writings both laughable and touching.

Give the Plot of CASTLE RACKRENT.

"HUGH CONWAY" (Frederick John Fergus) had not been heard of at all in literature when his first book, CALLED BACK, appeared. This quickly gave him fame. Publishers begged him to continue this initial success and he tried hard to do so but without avail. His subsequent efforts failed to reach the high standard he had set for himself. Rapid actions, thrilling situations, startling incidents and perfect concealment of the climax until the last few sentences are the sensational features of the book.

Give the Plot of CALLED BACK.

EDWARD EVERETT HALE requires no introduction. As a capable writer of novels and tales he holds high rank. Many of his books appeal to young people. A colloquial literary form has greatly strengthened his popularity. Strongly patriotic, his loyalty is never left in doubt by evasion of the subject in his writings. He maintains an elevated moral tone, calculated to produce a healthy influence on all readers, but particularly on the younger generation. THE MAN WITHOUT A COUNTRY is one of his most notable literary creations.

Give the Theme of THE MAN WITHOUT A COUNTRY.

JOHN HABBERTON, an English writer of some note, took Great Britain by storm with HELEN'S BABIES—a story told for young people yet thoroughly enjoyed by people of mature age because of its apt sayings and allusions. Like "Hugh Conway," Habberton tried in vain to duplicate the great success of this bright, unique production.

Give the Theme of HELEN'S BABIES.

THE DESIGNER

339

FRANCIS BRET HARTE is one of America's most widely known and appreciated authors. Just as, in Mark Twain's literary record, THE JUMPING FROG OF CALAVERAS COUNTY has become recognized as one of his characteristic creations, so Bret Harte's LUCK OF ROARING CAMP stands out, in some respects preeminent among his writings. GABRIEL CONROY is thought by many to be one of Bret HARTE's best efforts.

Give the Plot of GABRIEL CONROY.

GILBERT PARKER, WINSTON CHURCHILL and RICHARD HARDING DAVIS are too well known in the field of current-day fiction to need an elaborate introduction here.

Each has a marked individuality, both personal and literary. Each covers special and fertile fields of imagination. Each has the faculty, when at his best, of holding the reader's interest intently from start to finish of a plot. This characteristic is worthy of notice as it is in contrast to the work of some other of our latter-day writers.

GILBERT PARKER, THE RIGHT OF WAY, one of Sir Gilbert Parker's most thrilling and best-liked books, takes as its central figure a clever young lawyer who lacks ambition and thus blocks his own prospects, which, if his mind were normal, would be full of promise. Utterly without religious or sentimental emotion, he fails to appreciate his surroundings and cannot realize that a brilliant career is surely his if he will but wake up to the situation. His wife suffers much because of his persistently apathetic attitude. His excuse for drinking heavily is that it clears his brain and enables him to take a dispassionate view of life. In a drunken brawl he is struck by longshoremen and thrown in the river. His full consciousness returns slowly after his rescue. He finds himself in strange, new surroundings and eventually becomes transformed into an ideal citizen and husband.

Give the Plot of THE RIGHT OF WAY, particularly that portion not told above.

WINSTON CHURCHILL. One of Winston Churchill's best and most popular books is THE CRISIS. It is a highly interesting romance of American life during the Civil War. The author, in his own peculiarly fascinating way, brings frequently upon the scene those great Americans who so largely contributed toward the making of United States history in the stirring times of national anxiety and tribulation. Lincoln, Grant, Sherman, Douglas and others foremost in the political and martial fray stand out in bold relief in this great story.

Give the Plot and Theme of THE CRISIS.

RICHARD HARDING DAVIS. In VAN BIBBER AND OTHERS this clever writer is at his best. Van Bibber represents a man about town. His adventures in New York are striking and wonderfully realistic. It has often been surmised that the author's real experiences are set forth in more than one of the stories.

Tell something of VAN BIBBER'S adventures and point out what you consider his most praiseworthy characteristics.

BOOKS FOR GIRLS AND BOYS

As we pointed out at the beginning of this our first talk about good reading, this plan is quite as widely available for the young people of your immediate family as for those of more mature age.

We would be glad to have you encourage the younger members of your family to look up the books to be named each month.

BOOKS FOR GIRLS IN THE JANUARY LIST

(1) HELPS FOR AMBITIOUS GIRLS. A comprehensive entertaining book by William Drysdale. It contains bright, readable, illustrated articles on EDUCATION, DRESS and DEMEANOR, HOUSEHOLD DUTIES and many other live, vital topics for girls to read and think over.

TO AMBITIOUS GIRLS: Which section or article in this book appeals most strongly to you, and why?

(2) WHAT A GIRL CAN MAKE AND DO, by Lina and Adelia B. Beard. Every girl who is anxious to be useful

should read this book. It tells plainly, with many pictures, the scores of things girls can do easily in the home and elsewhere.

TO GIRLS WHO LIKE TO KEEP BUSY: Which kind of work described in this book would you prefer to undertake, and why?

BOOKS FOR BOYS IN THE JANUARY LIST

(1) HELPS FOR AMBITIOUS BOYS, by William Drysdale (on same plan as for girls). HOW TO SUCCEED IN LIFE is a leading theme in this book.

TO AMBITIOUS BOYS: Which section or article in this book appeals most strongly to you, and why?

(2) GREAT WORKS FROM GREAT AMERICANS, by Paul Leicester Ford. This book tells forcefully of the Declaration of Independence, the Constitution, and the Inaugural addresses of Washington and Lincoln.

TO PATRIOTIC BOYS: Which of the documents mentioned in this book appeals most strongly to you, and why?

READ THE RULES VERY CAREFULLY BEFORE YOU BEGIN TO PREPARE YOUR PAPERS

If young people cannot secure any of the books set apart for them, they can write about others in the list.

RULES FOR THE READING PLAN:

- (1) Select any one of the fourteen books shown in the list on the opposite page.
- (2) Secure it from your own library, or some convenient public library or buy it. A book is a bad thing to borrow.
- (3) If you cannot secure the book first chosen select some other from the list.
- (4) Read the book selected carefully, noting the THEME, or PLOT.
- (5) When ready to write your views as to the THEME or PLOT draft your views roughly.
- (6) Revise your rough draft very carefully copying it on a sheet of ruled legal cap paper, leaving a wide margin at the left. This space will be required for merit marks.
- (7) Insert the title of the book described by you at the top of your last copy.
- (8) In counting the number of words, WHICH MUST NOT EXCEED ONE HUNDRED AND FIFTY, even words of a single letter must be counted.
- (9) Having written your review, sign your name in full and give your address in full, with date of mailing.
- (10) If a GIRL or BOY, give your AGE under your signature.
- (11) Write on one side of the paper only.
- (12) When the paper is complete, address it to

THE DESIGNER,
Reading Plan Department,
12-16 Vandam Street,
New York City.

All papers received up to January 15, 1908, will be filed alphabetically in the office of THE DESIGNER, READING PLAN DEPARTMENT, and (on January 15, 1908) judged by a competent committee. Papers will not be returned to the writers, but the adult writer of the best paper will be presented with his choice of standard sets of fiction and the juvenile with a single volume to be selected from a valuable list. Detailed announcements of these prizes will be made in the succeeding numbers of THE DESIGNER. This plan of reading and awards will be followed every month, the filing of the second series of papers beginning with those received on January 16, 1908, and ending with those received on February 16, 1908. Those not successful in the first contest will have the privilege of trying a second time.

This competition is open freely to all who may desire to compete, without charge or consideration of any kind. Prospective contestants need not be subscribers for THE DESIGNER in order to be entitled to compete for the prizes offered.



THE BLACKSMITH OF AZURITE

By PHILIP VERRILL MIGHELS

WITH DRAWINGS BY J. N. MARCHAND

CHAPTER I

THE WAIFS OF THE CAMP

IT WAS out in Nevada, in the month of May, and during the utter confusion and haste of a mining stampede from the played-out camp of Karny that little Miss Phyllisy Dwight, five years old and motherless, was cast alone upon the mercies of a heedless world in a manner of extraordinary fatefulness.

It had all come so stealthily upon the unsuspecting tot that alarm had no part in the process. In the quiet of the isolated cabin where she lived there was nothing of portent vouchsafed the trusting little guardian of her father's final sleep, and she was never to know just what had happened.

Perhaps because of the all-pervading fever to abandon the camp at once and forever, perhaps because he had been here a brief time only and was friendless and had come to Karny ill, discouraged and weak, John Dwight had departed on his last long pilgrimage

in the very midst of the camp's evacuation. Just when it was that his sleep had merged into something far calmer could never be known to little Phyllisy. He had gone by the trail that is trod so deep, while just below the cabin's eminence the town's population was departing no less certainly by roads and trails that were doomed to see no more of man and his ways of change and brevity.

For one whole day the camp had known nothing at all of the fate of John Dwight or his child. So exciting was the news from the gold strike, sixty-odd miles to the southward, that men and women, miners, storekeepers, gamblers, teamsters—every one in town—had one mad impulse only, to pack and swarm out and away across the intervening mountains.

It was not a large or important camp that these eager inhabitants were abandoning. It had possessed no more than two hundred souls, and its real demise had come upon it quite a year before, when its mines had abruptly ceased to yield their hoard of glittering

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340

metals to the hand of man. It had served its purpose as a small and insignificant theater of shouts and sighs, mirths and tragedies, vices and deeds of noble purpose—and this was now the end.

The streets of the wretched little place had never been so busy in its history. Wagons, carts, horses, men, furniture, bedding, hay and utensils for mining were scattered everywhere. The stores had been gutted of their dwindling supplies; saloons gaped open, hollow and abandoned. A number of houses had been leveled to the earth for doors, windows and miscellaneous lumber. Huge ore-teams, with ten to twenty mules or horses, and two or three wagons hitched in train, were already trekking from the derelict town. Everywhere the bustle and the strain to get away made every man a unit to himself, thoughtless of anything but self-desire and speedy departure on his way.

All one day, while this fever of flight was raging, little Phyllisy Dwight had remained in her father's dingy cabin, alone with the silent figure that lay at peace in the bunk against the wall. All day, with a rusted tin dipper in her hand, she had waited for her father to turn, awake once more and ask his tiny daughter, in his patient manner, for a sip of cooling water from the bucket on the bench.

At sundown some strange little prescience was finally granted to the child. She crept very quietly out of the shack, still with the dipper in her chubby fist, and trudged away, down the hillside trail, to a group of rough-clad men at work beside a great dusty wagon which all were hurriedly loading with their goods. For a moment she stood at the edge of the road regarding the strangers inquiringly. She liked all men, in her quaint little way, but nevertheless employed certain arts of selection. She presently advanced to the youngest of the men and placed herself fairly in his pathway, just as he took up a stout, weighty box to consign it to the load. He all but trampled upon her, then halted abruptly and peered down over the box-edge in astonishment.

"Hello, little gal—you're right smack in the road," he said, good-naturedly, and moving around her he threw his burden up on the wagon, employing all his youthful strength.

Phyllisy liked him even more than before. She clutched him by one of the folds of his dusty overalls and looked up to arrest his attention.

"My papa don't wake up any more," she said in a plainly spoken, old-fashioned baby utterance. "He don't ever wake up."

"What?" said the man. Then he turned to his busy companions. "Boys," he added, "that Dwight—the sick man—must have croaked. I'll go and see."

For a moment the others paused in their labor. They regarded their bright-eyed, pretty little visitor silently. Their companion started for the shack from which the child had come.

"No pie of mine," said one of the workers, whose energies were all engrossed with the preparations for travel. "Come on, Barney; this here bedding goes up on her next."

Despite the rude carelessness of spirit in which they continued to load their wagon, however, it was these same men who, upon their partner's return, presently conveyed to the stampeded camp the news of John Dwight's passing by the unseen trail; and they, and a few others like them, conducted the untended burial, with its meager ceremonial, that soft May evening, by the light of a half-formed moon.

Little Phyllisy in the meantime, had become the guest, against her inclination, of a very impatient man and woman. They had somewhat reluctantly consented to supply her with shelter for the night, with the thoroughly distinct understanding that they would assume no responsibility concerning her future after the next ensuing daylight, at which hour they expected to start away for the strike far out to the southward.

The morning that followed, therefore, found them early making ready for the road, together with scores and dozens of others like themselves, madly in pursuit of the miner's *ignis fatuus* that ever seems just beyond the hills. Phyllisy also had arisen with the dawn. Her little garments had not been removed for the night. She partook silently of the hurried makeshift for a breakfast which was offered by her hostess, and, having decided that she might discover in all the camp at least one companion more to the liking of her fond little heart, cheerfully started on her quest.

Now Phyllisy was a robust little person. She was chubby, strong, lively, ambitious, dexterous and investigative, as well as pretty and affectionate. She had very bright blue eyes and glossy black hair, a sweet little bud of a mouth, and dimpled little hands. She was dressed in a stout skirt of brown material and a pair of tiny copper-toed boots that reached to her pink baby knees. They were dusty, heavy little boots, meant for some enthusiastic small boy, but they appeared to be singularly appropriate for Phyllisy Dwight, who was wont to keep them going at a very industrious pace.

She departed from the cleaned-out cabin of the man and woman unchallenged, and, trudging out into the cool golden sunshine, forthwith began her search for her father. Down the street the scenes of yesterday's activities were thus early being re-enacted. All the men still remaining in the camp were abroad, and here and there a great creaking wagon, drawn by span after span of straining animals, was creeping up the first long slope of the hills that shut in the camp from the huge world of mountains out beyond. There was one man that Phyllisy discovered who appealed to her sense of selection. He was roping his worldly possessions on a pack-mule, up on the hillside by his shack. The youngster plodded up there, through the brush and over the rocks, without the slightest hesitation. When she presently stood at the miner's feet and smiled in her candid little way upon him, the man paused deliberately in the act of tightening a diamond hitch and regarded her indulgently. Phyllisy decided he was acceptable.

"I want my papa now," she said engagingly. "Nice man, tate baby to my papa, and me give you one, two kisses."

"Jove!" said the man, below his breath. He knew who Phyllisy was, at once, but he knew not what to do with her, and he had been delayed already past all endurance.

"Go down to those three men yonder, hitchin' up the horses," he said, not unkindly, pointing to a small corral and feed-yard, near at hand. "They'll take you to—to your father—or somebody," and he turned and drew hard on the rope.

Phyllisy did not depart immediately. She watched the man for a moment and then asked a question.

"Where is my papa?"

The man made no reply. There was nothing he could say. He went on working at the hitch. Phyllisy was not discouraged. She tried again.

She said: "Is that a horse?"

Her new acquaintance remained dumb as before—dumb and busy.

"Is it a nice horse?" insisted Phyllisy.

"Yes," said the man. He added, half guiltily, "Those men will be gone pretty soon. Better hurry."

"All right," said Phyllisy. "Good-by, nice horse; good-by, nice man," and she trotted away at a sturdy pace of her own.

The three men hitching their horses were no more resourceful than the "nice" man had been, however, when the tot arrived in their presence and desired, as before, to be taken to the presence of her father. In their turn they avoided the issue and directed her footsteps to the door of a cabin where two young assayers were bravely discarding every superfluous article of their household in an effort to make their packs of a size and weight to be carried away on their shoulders.

Once more, upon accosting them and offering her only wares as a price for the favor she coveted, little Phyllisy was doomed to disappointment and to hopes deferred. No one had the time to explain to a child of five that her father was no more; no one had the courage to adopt a lonely little being and take her on that long, uncertain chase for gold to a new-made camp where all would be struggle, hardship and excitement for many months to come.

It was not that these hurried men were heartless. They were eager to be gone; they were almost crazed by the dreams of wealth in the rich new diggings out beyond. They were merely human and, as humans will, shifted this youngster's affairs from one to another of their number.

Cheerfully plodding wheresoever she was guided, Phyllisy came upon and addressed man after man, in the hurry and disorder of the camp's abandonment,

always with the same result. No one volunteered to take her along and give her domicile, and no one had the heart to lead her to her father's empty cabin, much less to the new-made mound of his earthen resting place. John Dwight had possessed not even a distant relative in the camp, and scarcely a friend. He had been here no more than a fortnight, and illness had claimed him before his arrival. Of the town's small population, two regulation families only had remained for the rush, and both of these had been among the first to pack and go. The few women not

yet started on the road had neither the character nor the inclination for foster-motherhood. Moreover, the ones that Phyllisy had seen on her travels had filled her questioning little spirit with dismay.

Some vague, childish dread came at last in her mind. She could not find her dearly beloved father. She feared he might rouse from a troubled slumber, in the bunk at the cabin, and desire a drink of water, which she alone could supply. Her baby heart was dully aching, and her small, busy feet were growing weary in their heavy little boots. She approached a store in front of which two men and a woman were concluding preparations for the universal flight.

A teamster had sent her on this errand, in the helpless state of his courage to meet her questioning. She did not come forward to accost these fellow beings, however, for she liked them very little indeed. Halting by the post of a porch that stood before a barber-shop, now stripped and empty in desertion, she watched the woman shyly for a time, then turned to trudge across the way, when a small, berumped, marvelously thin kitten emerged from the barber-shop and stood there blinking in the sunlight.

Forlornness loves company. Phyllisy was delighted to behold the kitten, and the kitten was almost overwhelmed with joy to discover a motherly



HE STOOD PERFECTLY STILL, REGARDING THE YOUNGSTER IN AMAZEMENT

youngster descending optimistically upon her. The tiny ball of fur and bones came forward and was instantly clasped to the warm little bosom, and both forlorn orphans were happy. They entered the empty shop, where Phyllisy sat down upon the floor, tired but wondrously content.

It was early still when ten of the great loaded wagons rolled away, and from group to group of the citizens remaining went the word that some one ought to take and care for the motherless child of John Dwight—the stranger so soon to be left, with the others asleep on the hill, in sole possession of the camp.

Not one of the men superhumanly straining to join the outpouring caravan refused to agree that something ought to be done forthwith for Phyllisy, but not one of them all felt obliged or inclined to assume the other fellow's duty. Then, as the child was nowhere to be seen, the story finally went the rounds that someone on one of the wagons, gone on the way, had picked her up and taken her along.

Late that warm afternoon the doubting little tot, bearing her waif of a kitten in her arms, came at last to the door of her late father's shack—and found the place empty and deserted. She sat on the step, in the slanting rays of the westering sun, to await her father's coming. There at last, in her vigil, a childish weariness came to close her baby eyes. She leaned against the wall of the shack and slept profoundly. The kitten curled down, secure from harm in the small but motherly lap, with one small hand laid protectingly and lovingly upon it.

CHAPTER II

A FRIEND IN NEED

While a gorgeous sunset was laying its glory on the empty cabins of Karny—the deserted shells that had once been homes of men—and while the last of the human stragglers made ready for the flight to other

mountains, there were certain sunbeams that searched far down the deep ravine to the eastward, and bathed with gold the figure of a man who was riding toward the camp on a burro.

Indeed the mellowed refulgence molded them out against the shadows of the cañon with something of rough and rugged beauty. The man was rather below the medium size, while the donkey he rode was exceptionally stout and hearty. Each, upon his face, bore certain signs of delightful good-nature. The man wore a dark brown beard and mustache, a rough shirt of greenish woolen, a new pair of boots with trousers tucked neatly inside them, and an old brown cap with the visor turned squarely over one of his ears. His hair was bushy and stubborn of growth. His eyes were blue and inclined to merriment. He was Billy Holt, locally famed as the "educated blacksmith" of Azurite—which was a less worked-out mining-camp, ten miles away to the eastward.

Escorted by the regal splendors of the sunset, this visitor came plodding into Karny somewhat leisurely, and was presently hailed by a big, husky miner, up on one of the slopes, where a two-horse wagon, tremendously overloaded, was ready and waiting to depart. The blacksmith turned his animal hillward and proceeded toward the wagon, while the big man above came striding rapidly down

the slope to give him a somewhat impatient greeting. "Billy, I thought you never was comin' till Gabriel's trump," said he. "Everybody's gone but us. Did you fetch along the money?"

Billy dismounted to lead his burro by the bridle. "No, Duncan, I didn't fetch the money," he answered, "I couldn't sell the shop. Nobody wanted to take it, with half the Azurite people clearing out for the strike and the camp clean run down anyway, so I've left it with Werner to be sold."

Duncan said: "What kin we do without no money? Robinson won't let me have none on my own note."

(Continued on Page 368).

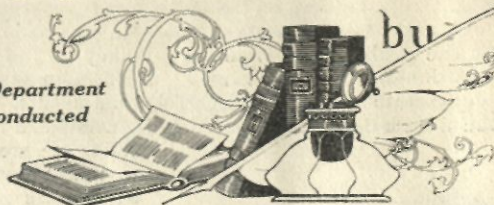


BILLY PLACED MISS PHYLLISY UPON THE STEP WHILE HE HELD THE NOTE AGAINST THE HOUSE

Women of Affairs

by Rheta Childe Dorr

A Department
Conducted



It has become such a customary matter for women to work and to succeed in their work that the importance of this general success is almost lost sight of. And yet it is the united result that is notable, not what one woman has done, but what hundreds and thousands have done. This department aims to consider from month to month what women have accomplished, not only in matters of private but public importance.

ACCORDING to the census of nineteen hundred, nine women out of ten in the United States do their own housework with little or no assistance from servants.

At first sight this statement would almost seem to dispose of a desperate problem, and to indicate that, after all, there is no servant question in this country. But figures are often misleading things. One-tenth of the female population of the United States forms a respectable community of nearly four million, and on them the burden of housekeeping certainly bears harder every year. The exodus from the house to the flat, from the flat to the kitchenless apartment, the hotel and the boarding-house goes on, year after year. In communities where industrial opportunities for women are varied, servants are almost impossible to secure. Domestic service, it appears, is shunned by all. It is useless to deny the facts, and almost equally useless to expect that any change in the condition of affairs will ever take place. The servant is a disappearing quantity, and to deplore her disappearance is a mere waste of time. Far more interesting is the consideration of substitutes. Surely the boarding-house is not destined to supersede the home. American women are too sensible, too resourceful, and far too tenacious of their domestic happiness to surrender their kingdom of home just because the cook refuses to stay hired.

The solution of the problem will undoubtedly be a complete readjustment of our system of keeping house. It is altogether possible that some sort of co-operative housekeeping will come in. Experiments—most of them unsuccessful, it must be admitted—have been tried from time to time, and, as the difficulty of getting good servants becomes more apparent, the experiments are tried and retried. One of the latest is reported from Montclair, New Jersey; a wealthy suburb of New York City. A number of housekeepers organized a Domestic Service Corporation, with the object of "doing away with the drudgery of the kitchen, and substituting for it a perfectly equipped, skilfully managed central plant, which shall prepare all the family's food, bring it to the house three times a day, and take away the soiled dishes, leaving to the housewife only the pleasant task of adorning the table as may suit her fancy."

It sounds very agreeable, and really there is no good reason why it should not be entirely feasible.

It is principally interesting because it indicates a tendency. Other attempts at co-operative housekeeping are being tried in various communities, and this department would like to hear from the women who are engaged in them. Write briefly, but in detail, describing any experiment which has been, or is now being tried in your town. Attempts which have failed are only less valuable than those which have succeeded. We need to know *why* they have failed. It is not at all impossible that the real solution to the whole domestic-service problem has been thought out in some small American town. If so, every town and city in the land ought to hear about it. Write us your experience with co-operative housekeeping.

The woman and the child in industry, too long neglected by lawmakers, forms a subject of deep interest to many thoughtful women of the leisured classes; "Our proxies," one woman called them, addressing the New York Federation of Clubs—proxies since their industry outside the home makes leisure possible to the women of the favored classes. Because women work in thousands of factories, mills and shops, other women are able to buy articles their mothers and grandmothers had to manufacture in their own houses. Most of us remember the time when all underwear was made on the family sewing-machine, when quilts and comfortables were made on big, clumsy frames, and all the preserves and pickles were manufactured in the kitchen. Now the underwear and the quilts and the pickles are made in factories, and the housekeeper has time to read and belong to clubs and become a much more intelligent companion for her husband and her children than she used to be—we have to admit that, dear as our ideal of the "good old times" may be.

Two organizations, the General Federation of Women's Clubs, and the Women's Trade Union League of New York, Chicago and Boston, worked for two years to secure a national investigation into the industrial condition of women and children, and in the face of many discouragements succeeded last year in getting a bill through Congress authorizing the Department of Labor to make the investigation. Miss Jane Addams, Miss Mary McDowell of Chicago, Mrs. Sarah Platt Decker, president of the General Federation of Women's Clubs, and other prominent women visited Washington more than once in the

(Continued on page 370)



A QUESTION OF TASTE

By IDA PRESTON ROBINSON

ROBERT WARD pulled up the reins and with his whip pointed through an opening in the trees. "That's the house, Hilda," he said. "That's the first sight of your new home."

The girl said nothing, but one hand that rested on the buggy robe trembled slightly, as her eyes lingered on the square, white building her companion had indicated. It meant more to her than the words in themselves suggested—this first glimpse of what he called her new home, but which, in reality, was to be the first she had ever known. The home of her childhood having been early broken by the death, first of one parent, then another, she had passed the long years of her girlish desires and longings at the homes of various relatives, where she had never felt other than an outsider in the happy lives around her. First with one, then another, she was never more than a boarder who, lacking means, was forced to pay in the only coin she possessed, ever-ready service. A home, a place where she would find herself, her tastes and desires, reflected all about her, had always appealed to her strongly, and from earliest childhood she had never been able to walk past shop windows where furniture or furnishings were temptingly displayed. She would have just such a table, a divan or chair, or would have curtains hung in that same graceful way; and then with a rude awakening she would pass on with a little sigh she herself was not entirely conscious of. She had thought, with a pang of regret afterwards, that this idea had been the first to present itself to her mind when Robert Ward had asked her to say that she would marry him, and she had hesitated before she gave her half-whispered reply. A home—a home for her! And afterwards he had told her of this home, the house set in the midst of the wide-spreading acres where he lived and worked, wresting from the soil those treasures his father had wrested before him; the place that was to be made an earthly paradise by her presence—his joy now as well as his pride. And as he talked of his hopes and plans, her mind was held captive by the one great thought—a home—a home for her!

With the regret afterwards came a full sense of her own unworthiness, his nobility. How fine he was—how brave and true; how he shamed her fretful word or gesture, her pettish action—how he loved her! And it was with a fierce determination to be worthy of this love that she went about her daily duties now, working patiently at her trousseau in spite of many setbacks, gratefully accepting occasional offers of assistance of time or money, and trying to overlook the grudging spirit that often accompanied them.

The wedding was to take place in the fall, and late in the summer an invitation came to Hilda from an old friend of hers, urging her to spend a week or so at her country place. The rest would do her good and the change of air bring the roses to her cheeks, the letter ran—and she must come. And without further coaxing, Hilda packed her trunk and went away, thankful that she had made such progress with her work that this was possible.

Two or three days passed in delightful rest, and then a morning came, when, as she lay basking in the sunshine, a sound of footsteps she thought she knew, and then a voice there could be no mistaking, fell on her ear. It was Robert, and his eyes shone as he caught her in his arms. So she hadn't known the place was so near his?—hadn't known that "running away," as she had called it in her letter to him, had only shortened the distance between them? He would show her how short it was. A little conversation with the members of the household, and then they were seated in the comfortable buggy he had brought for the purpose and they were bowling swiftly down the smooth country road.

She was to see her new home, and Hilda caught her breath at the thought, as it came back to her from time to time with intensified meaning. Hers and his—and she glanced up at Robert's strong, earnest face with the light in her eyes that was so new to them. She really thought she loved him, after all, and she could forget her first misgivings. It was Robert and her love for him that had prompted her to give him the answer she had given, and as for the

other—that had been but the fruit of her over-sensitive imagination; and with lighter heart than she had known for a long time she entered into his plans as he unfolded them one by one as they were suggested by the various fields and meadows they passed. Then the house came in view, and in the momentary glimpse of it that was vouchsafed her Hilda was perfectly satisfied. Nothing could please her better, and the thought of its possibilities made her eyes shine and her brain work busily. She knew just how it should be furnished—and of course new furnishings would be needed. It had been left too long alone in Robert's hands not to make that imperative. The room on the right, with the rose vines outside—what an ideal living-room, with cool matting on the floor, and comfortable divans and lounging-chairs in every available spot! The room to the left—but Robert's voice stopped her plans, as he turned a sharp corner which brought them close to the broad steps, at the head of which the housekeeper stood beaming down upon them. She beamed more than before and nodded approvingly as Hilda was helped down from the buggy and walked up the steps where she held out her daintily gloved hand, which was squeezed so warmly by the large roughened one, and Robert whispered playfully as the woman hurried in before them to open the doors, "Now I'm confident that everything's all right, for if Mrs. Telfer had shown that she hadn't taken a fancy to you I'd have had great misgivings about marrying you—she's run me so long."

Hilda paused, with one foot on the threshold, to throw back a laughing response and then passed on into the long, dark hallway. The darkness could be remedied, and the lengthy effect destroyed by skilful devices, she told herself, as she turned into the room of the rose-entwined windows, where she stood still in the doorway, forgetting for an instant that she was not alone, as the half-drawn shade revealed the room in its entire hideousness.

The matting of her visions was a dark, many-colored carpet that was the more hopeless because it was evidently fresh from the manufacturer's hands; the walls were covered with a variegated paper whose sprawling figures half suggested possible resemblances and then tantalizingly destroyed them; the furniture, of a style old enough to be ugly, but not antique enough to be interesting, proudly shone through its new coat of varnish and accentuated the vivid coloring of the green rep with which chairs and sofa had been newly covered. Passing over the stiff arrangement of clock and vases on the mantel, Hilda's eyes lingered on the impossible portraits and representations of historical scenes which broke the monotony of the walls at regular intervals, and with a gasp to keep back the rising sobs she yielded to Robert's light touch on her arm and followed him from the room.

The rest of the house was as bad as the beginning, if not worse. The room on the left of the hall, whose exterior had suggested so much, was rendered stiff and forbidding by the arrangement of the furniture that was brave in red satin and gilt; and, hurrying to the dining-room, Hilda found no relief there, and followed listlessly into the kitchen, which was the one redeeming spot. But even this pleasant room, with its ingenious arrangement of shelves and cupboards, failed to interest her. She moved to the door that led on to the back porch, but her glimpse of the beautiful view there was cut short by the request to go up-stairs, and she went back through the ugly hall and up the straight stairway that landed her in another as stiff and ugly as the one she had just left. "This

way," came Robert's voice, and she followed him blindly into the large front room where the flood of sunshine shone on carpet, paper and furniture that showed the same taste as the rooms below, unless, perhaps, the large, ornate bed and bureau rendered it a shade more displeasing than the others. She caught a glimpse of an adjoining room which was on the same order, and was passing into it, when Robert stopped her. Mrs. Telfer had not come up with them and they were alone in the midst of the great stillness that was all about them, as they stood facing each other. Hilda stood by the window as she came back, and her eyes wandered over the beautiful garden below, the wide-spreading fields and meadows beyond. How beautiful it might have been—how hideous it all was!

She could not meet Robert's eyes,—she could not be deceitful to him—he scorned deceit too much for that. She could not marry him, now that she knew—could not marry a man who was so lacking in any artistic sense. The house as it stood was bad enough, but to be married to a man who could choose such things, could think they were fine, as his look seemed to show—that was impossible! He would give her presents from time to time—she shuddered at the thought, and did not turn her head as he spoke her name. If she could only tell him now—let him know why it was. It would hurt him, but the deceit hurt her. She bit her lip to keep from speaking and he went on:

"Hilda—you've seen it now, the home that you've promised to make so happy for me. You don't know how I've wanted it, longed for it. It's been a doleful home since mother died—there's been no one to make it what a woman only can make a home. You can't hire love and thoughtful care, and that's what I've needed these long years. When I first saw you I knew what I wanted—what I needed, and when you said you'd be my wife I was happier than you can ever know. I could hardly wait for the time to come when I could bring you here, away from the noisy city, down here to the peaceful quiet you were made for, I know, and I was so restless that I could not bear the thought of waiting so long—for the fall seemed far away. And then I thought of the house; it was shabby and worn. Things had been going to rack and ruin during my bachelor days, for I hadn't thought or cared—and only laughed when Mrs. Telfer scolded me. What did I want with new carpets or chairs? Then you came into my life, and when I knew that this was to be your home as well as mine I determined to make it ready for you, Hilda! If you had been any one else—anything but just what you are—I would have hesitated, put it in an outsider's hands, perhaps, and had it made just the latest fashion, with fussy curtains and spindle-legged chairs; or perhaps would have asked your advice. But you were *you*, Hilda, and so I knew what I should do. The house to-day, dear, is just as it was when mother came here as a bride, thirty years ago—the same except for new paint and coverings that are for you alone. It was a happy home, with no clouds caused by misunderstandings or hard words; a home such as, please God, ours will be if I can live up to the standard that mother and you have set for me. I would be the happiest man alive if she were here to welcome you home, but I feel somehow as if she feels and knows. How she would love you—how she *loves* you, Hilda!"

He came closer to her as he finished speaking, but she said nothing. Her hands were pressed tightly together and her eyes were looking far down the road



HILDA'S EYES LINGERED ON THE PORTRAITS

at objects that were strangely blurred and indistinct. How hard he had made it for her! No, she could not tell him now; it would have to come later, when she could find some excuse for her action. An excuse for not loving Robert—what could she find? His thoughtfulness, nobility, gentleness, his love for her; all these in one scale of the balance, and in the other his execrable taste—it was hardly fair—it was almost absurd, and yet she knew which side had tipped the scale. She was a fool and knew it, but no one else would ever know—it was her own affair.

She got up with a playful remark on her lips. She was to learn how to deceive, now, and as she went into the adjoining room, Robert followed her, entering into her mood. "Yes, this was always the guest-chamber," he said, "the bane of my existence when I was a boy."

They were at the end of the hall, in front of two closed doors, when Robert put his hand on the door-knob and turned to her.

"It occurred to me that I was pretty selfish," he said, "bringing you into all my old associations, overwhelming you with them. I want them to become yours as well as mine, but that can't be all at once. So to make the break more gradual I left these two to be fixed up just as you shall say with things of yours, so that if you ever should be homesick you can run back here and pretend you are home again." He threw open the door as he finished speaking and Hilda saw two sunny rooms that opened into each other, whose blank walls and floors suggested many charming possibilities.

"The walls are frightful," Robert went on, apologetically. "But they'll be fixed as soon as you say what you want on them. The reason they're so bad is because this was my bedroom from the time I was a small boy, and had all sorts of things tacked around. This other one was my workshop, filled with a lot of truck that wouldn't have interested you in the least. Oh, yes, it's all in the barn, stored away somewhere."

I didn't have enough strength of character to throw it where it belonged. Now you can tell me what you want to have done to this, so that it will be all ready for you when you come—to stay. Wait, I'll get a chair."

He left her standing in the middle of the room, and she heard him run down-stairs. She glanced wearily to the door and back again. No, he was not come yet; she could be herself for a moment longer, and she walked to the window and looked down over the garden, through the orchard beyond. A large dog that had been lying in the shadow of some currant bushes raised its head and looked about for a minute, and then, with a joyful bark, ran towards the house, and Hilda understood why, when Robert's voice came in answer to it.

Something on the window-ledge caught her eye, and she leaned over to examine it. There was a series of little sketches, barely distinguishable now, evidently drawn there by a childish hand; funny little hobgoblins, fairies and a few strangely shaped animals. Hilda smiled as she made them out, one after the other, and then, the smile changing suddenly, she dropped down on her knees and, with head buried on her clasped arms, shook with suppressed sobs. Dear old Robert! and she was going to give him up! Little by little, everything he had said or done, from the time she had met him, down through this last hour, came back to her, and at each fresh recollection her sobs came deeper and deeper. Her thoughts held her so close that she did not hear his footsteps, did not know he was near, until he came in at the doorway with a large chair in his arms, which he put down with a hurried exclamation when he saw her attitude.

"Why Hilda, what is the matter?"

With an hysterical little gasp, she pointed to the row of figures, and then looked up at him with eyes that smiled through her tears.

"Oh, Robert, Robert, I've laughed till I cried over these pictures. What a dear, funny boy you were—and are!"



BEGIN NOW! A Thought Calendar for 1908 JANUARY

HAVE you made up your mind to be more charitable? Begin now. Don't wait till you have finished telling that disagreeable story about Mrs. So-and-so. Break off in the middle and say something nice about her instead. She probably would like it better, and you will—afterward.

Did you intend giving that warm coat of yours to the girl who, you're pretty sure, hasn't one? And are you hanging on to it for a month longer thinking you may wear it a few times yourself before you finally give it up? Let her have it now. That coat doesn't owe you anything; it worked well for you last winter, and this fall you had that smart walking suit you're wearing. Let the coat begin to work for some one else. Give it away now.

Were you thinking of taking some flowers to that poor soul who lives in the dusk of three back rooms on a ground floor? "Well, yes, I've been intending to, but flowers are so expensive; perhaps I'd better wait till—" Buy them now. They will help her through two or three, at least, of the dark days when she's ironing away on your fine lingerie blouses and you're congratulating yourself on the fact that you're getting them done so cheaply.

That woman was born in the country, and the odor of a little geranium—the old-fashioned kind with the sweet-smelling leaves—will bring lots of pleasant memories to keep her company. Or, maybe, those sprays of valley lilies will make her think of the little plot in "mother's garden" that she had for her very own when she was a child. And, if lilies-of-the-valley are rather expensive, why, you can manicure your own nails this week, or postpone asking to luncheon Mrs. Rocks—who eats more luncheons than are good for her—till your next month's allowance comes in.

Did you forget that you meant to take up some good reading this last fall?—that you were going to brush up your French, and give yourself a gentle little mental massaging and general limbering up intellectually? Get out your books now. It's just a fine time. Don't make the call—you've just put your hat on—at Mrs. Noddle's who has heard the very latest news about Mr. B and Mrs. A,—how they made themselves so noticeable at the dance

last week. You've been quite anxious to know if it really was true that—Of course you hoped it wasn't, but with so many talking it seemed as if there must be something in it. Clear out your mind! Do it now. Take up your books, and brush out the dust and dirt of "They say's" and "Did you hear's" that have been littering your brain, and creeping to the very doors of your soul itself, and let the clean, wholesome thought atmosphere of strong, healthy minds start you fresh again. And do it now.

And maybe you never remembered that your husband looked weary and worried last night while you were telling him what the women wore at the club reception, and how your dress wasn't in it with the rest. Perhaps you didn't think to tell him that the violets he stopped on his way down-town to send to you brightened and freshened up your whole costume. And did you say that you wouldn't have exchanged them for Mrs. Rocks' sables or Sally Waring's new pearl earrings? If you did forget, tell him you forgot, and that he was the best of men to think of getting them for you. Tell him now.

And did you notice that brother's looking a bit down in the mouth lately? Remember, mother left him to your care. Of course, he lives with you, has a room and meals under your roof; but what companions has he? Do you ever tell him to bring some of his chums around?—that he can have the library for a good jolly evening with them, and that you'll send in coffee and some good things to them along about ten or half-past. Dear me! You never thought of it? Well, maybe there's time yet. Do it now.

Think over a few other things you've meant to do, and haven't. You meant to be so thankful—didn't you?—when you got over that last illness? Every one was so kind, do you remember? And you said, way down in your heart, "God is so good to me! I'll try to be good to others—when I get well." You got well, but—

January is a first-class month to begin on—a grand cleaning time for soul and mind and heart. And when you've cleaned and moved in and get settled down—why, there's February coming, and lots more nice things to do.

Only—begin now!

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Polishes



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When the Doctor is not Available

Infantile Ailments

By A. S. ATKINSON, M. D.

THE young mother with her first infant is apt to be too thoughtless and careless of her little charge, or too nervous and anxious. In either case serious harm may result from ordinary ailments through lack of proper treatment at the right time. The careless and thoughtless mother may neglect a complaint until it has run into something more serious, and the nervous, anxious one may, in her worry, resort to methods in her vain endeavor to help the child that produce results similar to the former's neglect. A clear understanding of the symptoms of infantile troubles should first be had, and then, in the absence of the doctor, plain, common-sense treatment should be a matter within the province of every intelligent mother of a child.

First, as to the infant's food. Up to the twelfth month the diet of a child should be exclusively milk, and many children demand it up to the sixteenth or eighteenth month, especially if weaned in the summer months. It is only when the child shows lack of sufficient nourishment that beef or mutton broth is added to the diet before this period, under the advice of a physician. Weaning in all cases should be begun at least by the tenth month and should be completed by the end of the first year.

The milk should be fresh, rich and pure. If there is any doubt about the cleanliness of the milk-supply it should be at least sterilized or pasteurized. It is better in all cases to treat the milk in this way. Milk is pasteurized by heating it to 170 degrees while in bottles placed in hot water and the temperature maintained for thirty minutes. Then remove the bottles and place them immediately on ice. Milk is sterilized by heating to 212 degrees, which is the boiling-point, and this temperature must be retained for one hour. If there is any epidemic of scarlet fever, typhoid, or diphtheria in the neighborhood, this treatment of the milk will prevent any of them being given to the baby through the food.

Some milk is too rich for the infants, and modified milk must be given in order to produce the best results. When the milk is delivered in bottles, the upper half poured off with the cream on top constitutes what is commonly called seven per cent. modified milk, and if only one-third of the top is removed we have ten per cent. modified milk. A ten per cent. milk is often too rich for very young infants, and seven per cent. is too thin for lusty youngsters who seem to demand a good deal of nourishment. By changing the richness of the milk the mother can easily find out which agrees best with the infant.

Fully as important as the proper

selection of the milk is the handling of the bottles and utensils. Absolute cleanliness is essential to success. After each feeding the bottles and nipples should be thoroughly cleaned with boiling-hot water. A little soda placed in the water will help to remove any milk remnants. A good stiff brush should be used for cleaning out bottle and nipple. They should then stand in water until needed again. A weak solution of borax in the water will help. Before using, the bottles should be washed out or stand in hot water.

The reason for all this preliminary caution may be understood when it is said that nine-tenths of the infantile troubles begin in indigestion caused by improper food or feeding. Constipation generally precedes fever, and diarrhea frequently follows, and then a whole host of other troubles. Constipation may be due to too rich food, too much taken at once, or too hasty swallowing. All of these can be eliminated by proper attention to feeding. Reduce the richness, if necessary, then also the quantity at a given time, and make the process of eating slower. If the trouble does not immediately yield to this change of diet, then add a little oatmeal-gruel to the milk. In extreme cases it may be necessary to give only oatmeal gruel, very weak, to the infant for one or two feedings. Drugs should be avoided for constipation. For a very young baby a little molasses should be diluted in a little water several times a day, and after the fourth month a few drops of castor oil may be administered. An injection of warm water, with a half-dozen drops of pure glycerin in it, should complete the home treatment of a very stubborn case.

Continued constipation produces colic, and this, in turn, fevers. The child may have pains daily after each feeding. A modification in the food and treatment of constipation will usually cure this. If not, the child should be placed on weak barley-water for a few feedings until the stomach has time to readjust itself. There is not any great nourishment in barley water, but a child can exist on it for several days if necessary. It is very healing to the stomach, and will often prevent serious illness when the food disagrees with the baby.

Diarrhea is frequently an alarming disorder, especially in hot weather. It may be due to impure food, over-feeding or the weather. Sterilizing the milk, great care in cleansing the nipples and bottles, and modification in the quantity and quality of the food will generally suffice to correct it. Steadily reduce the amount of food, and if necessary use half barley water. Peptonizing the milk is also good. In older

children a small dose of castor oil should be administered, twenty drops for a child under a year of age, and one to two teaspoonfuls for those over one and under two years. If fever accompanies the ailment, sponging the body with water in which a few drops of alcohol have been placed will give relief and induce restful slumber. In extreme cases of fever the diet should be restricted to almost nothing. Vomiting may accompany diarrhea caused by acute dyspepsia, and all food should be withheld during this period. If the child appears thirsty and cries for food give it sparingly a little rice, barley- or toast-water. In the absence of a physician in an extreme case where the child shows sinking spells, a little brandy diluted in water can be safely administered. One grain of salol may also be given to a child a year old in a bad attack every two or three hours up to five doses.

Convulsions may follow severe attacks of indigestion, colic, diarrhea or continued constipation. The convulsions come on so suddenly that they must be attended to promptly until the physician can be summoned. The child should be placed on a cool, soft bed, and all clothes loosened or removed. If a second convulsion follows the first a warm bath should be administered. An injection of hot water should also be given, and the child then placed on the bed with its head lower than its body.

When a cough first manifests itself rub the child's chest with camphorated oil, and also the forehead around the nose if cold appears to be in the head. In a small baby care must be taken not to apply it so strong as to blister the skin. Goose-grease well rubbed in will often do better than camphorated oil for small infants. Follow this up with a drop or two of sirup of ipecac every few hours through the day if the child is over six months of age. This will carry away the mucus from the throat and often prevent croup at night. Many cases of croup can be prevented by this simple treatment. If an attack of croup comes in the middle of the night so that the child can scarcely breathe, the one remedy is ipecac given in such doses that vomiting is induced. Half a teaspoonful may cause vomiting and break the croup, but, if not, a second dose or more must be given until the child does vomit. This relieves the trouble, but it may recur again several hours later or the following night. The same treatment must be repeated. Some children require a full spoonful of ipecac before yielding to its effect. Common sense should guide one as to the quantity. Day treatment of rubbing the throat and chest with camphorated oil or goose-grease, and an occasional drop or two of ipecac, will generally prevent an attack the second night. If it refuses to yield to this treatment, and threatens to develop into what is called membranous croup, a physician should immediately be summoned.

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The House Healthful

Hygienic Heating and Ventilating

By GEORGE E. WALSH

WE must keep warm in winter and cool in summer, but pure air must always be supplied our lungs if we wish to retain the health which is our birthright. We have been accused as a nation of overheating our houses, starving our lungs with vitiated air, and avoiding proper ventilation as though it were the source of all evil. It is undoubtedly true that many of our homes are crudely heated and ventilated, and weak lungs, pneumonia and consumption are the result. We weaken our systems in winter with too much heat in the house, and lower our vitality by breathing impure air.

Sanitary engineers and architects have been studying the problems of heating and ventilating with considerable energy, and our modern ideal dwelling places are as perfect from a hygienic point of view as science can make them. It is possible to heat the house to a comfortable temperature and keep the air so pure and free that no one need suffer. In our public buildings we have installed elaborate filtering and ventilating plants which screen the outside air and distribute it freely and uniformly throughout the building. But the private home in the country, or small detached cottage in the town, requires no air-filtering plants, nor any elaborate system of ventilation. The principle of heating and ventilating is as simple as the question of admitting light and sun. But there is a good deal in knowing how, and while some architects consider these points carefully, others appear to overlook them entirely.

The warm-air furnace system of heating is in use all over the country, but steam, hot water and indirect heating systems are rapidly multiplying in number. One of the chief dangers of these systems is the imperfect ventilation secured. A high temperature is obtained, and with no outlet the air is quickly contaminated and then breathed over and over again. There is one simple method of avoiding this. Install an open fireplace in every living-room. The open fireplace may be simply ornamental or useful as an auxiliary for burning coal or wood; but as a health preserver it is of vital importance to a living-room and bedchamber. It is enough to admit sufficient fresh air in any room if there is an outlet for the bad air. This sets up a circulation immediately, and the result is highly satisfactory. The open fireplace is the best ventilator yet invented. This should be regulated by a damper in the chimney so that on certain days the wind can be kept from blowing too freely down it.

If there is no fireplace in the room, a vent pipe should be supplied so that

the foul air can escape and fresh air enter. A good method used in some houses is to cut two holes through the side of the house and fit inlet and outlet pipes through the walls. The outlet pipe is placed high up and the inlet under the window sill. Both of these pipes should be controlled by a damper so that in winter too much ventilation will not make living uncomfortable.

Where there is an open fireplace, sufficient pure air from the outside can be usually admitted by the cold air-duct in furnace heating or by an opening back of the radiator. This extends to the outside and is opened and closed at will. With a system of changing the air the ordinary dangers from overheating are largely mitigated. One can live in a pretty high temperature in the house if the air is pure. It is the breathing of foul air in a high temperature which causes most of the evil.

There is another consideration which cannot be overlooked in this matter. The lighting of the house has an effect upon the health. Where gas is used for lighting the need of ventilation is more important than with lamps or electric light. The consumption of the oxygen of the room with two gas-jets burning is sufficient to make the place unwholesome to sleep in within two hours if outside fresh air is not admitted. The same is true in a lesser degree with oil lamps, but with electricity there is practically no injury. If lamps or gas-jets are employed, the necessity of good ventilation is therefore very apparent. A vent pipe near the window or radiator is almost a vital necessity if one desires to make the home healthful.

The different heating methods of a house are satisfactory only in proportion to their proper installation and regulation. The first consideration, naturally, is that of comfort. Furnace heating is most frequently unsatisfactory because it is inadequate for the work and not properly erected. It must be of ample proportions to warm the house, and it is safer to make it too large than too small. The most difficult part of the house to keep warm is the north and northwest, owing to the prevailing cold winds from these directions in winter. Now hot air will not work easily against a draft, and the result is that the hot air-ducts on the south and east sides carry most of the heat. Often the southern rooms will be more than comfortably warm, while those on the north or west sides are cold.

The best way to obviate this is to locate the furnace on the cold side of the house so that the hot air-ducts will be shorter and more directly over the heating plant. The long ducts then carry the heat to the warmest sides of the

house. If this principle is observed there will be little difficulty in keeping all parts of the house warm in winter. All registers should be placed as nearly as possible to the furnace. They should open in the floor and not on outside walls. If it is desirable to open them from walls care should be taken to see that they are inside and not outside walls.

A hot air-furnace should always be provided with a cold air inlet or duct, or otherwise the house will be heated by cellar air, which is very injurious to the health. The cold air-duct should have a damper so the supply can be regulated to suit the day. The inlet should be large and ample so that stale air will not be constantly reheated. A furnace plant thus equipped will supply the living-rooms with fresh outside air without the aid of other ventilation, and if the rooms are furnished with open fireplaces for the bad air to escape, the ventilation problem is settled without resort to any other device. In windy weather the cold air-duct should be screened to keep out dust and dirt. In fact it is advisable in all weather to have the cold air-duct protected by a screen of cheese-cloth, which will serve as a filter without materially interfering with the admission of air. In winter it is frequently necessary to close the cold air-duct most of the way on account of the draft, but if the mouth is protected by a double thickness of cheese-cloth the regulation will be sufficient, and we have the added advantage of breathing only filtered air. The amount of labor saved in this way will be great.

When steam is used for heating the house, the necessity of ventilation is most important. The hot air from the radiators, with a certain amount of escaping steam, tends to produce ill health. With steam it is essential to keep a thermometer in the living-rooms so that a uniform temperature can be maintained. Steam by the direct heating system only warms the air in the room and does not provide a fresh supply. This air heated over and over again becomes dead and lifeless, and then when we breathe it into the lungs several times, it becomes no better than a deadly poison. An inlet through the wall near the radiator is absolutely essential for safety; and if open fireplaces are not provided there should be an outlet pipe near the ceiling or just above the top of the window opposite the radiator. This will cause a circulation and provide fresh heated air at all hours. On very windy days sufficient outside air may filter in without the help of the air-vents, and then the latter may be closed.

The same is true of the direct system of heating with hot water. The principle is the same, and some provision must be made for the admission of fresh air. If air-ducts are not provided the only way fresh air is obtained is by opening the windows and doors, which at the best is uncertain and irregular.



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To Wash in Boiling Water

Fill wash-boiler half-full of water; for each pailful therein, add a tablespoonful of PEARLINE. Put in finest pieces first (not too many at a time); stir well until they come to a boil. Rinse thoroughly in two or three waters. Table- and bed-linen, towels and white clothing, are thus beautifully washed without being rubbed to pieces on the washboard, but clothing much soiled should be soaked before boiling.

Wash Flannels by hand in lukewarm PEARLINE suds; rinse thoroughly in warm water; wring dry; pull and shake well, and they will keep soft without shrinking. Dry in warm temperature.

To Wash without Boiling

Pour as many pails of water into a tub as will cover the wash; add a tablespoonful of PEARLINE for each pailful therein; stir until dissolved. Soak the clothing in this solution two hours, or overnight; stir well; and rub out the parts most soiled in this suds. Wring out; rinse well in two or three waters, and they will be clean.

For Washing Dishes, PEARLINE is magical—a teaspoonful in the dishpan; and, for cleaning paint, milk-cans, windows, silver, jewelry, etc., use PEARLINE suds.

To Make Soft-Soap.—Dissolve one pound of PEARLINE in a gallon of boiling water, add three gallons of cold water; stir together and, when cold, you will have four gallons of soft-soap.

Millions Use It

Leaves from a Housekeeper's Note Book

Cooking with Electricity and Gas

GAS and electricity are becoming more and more popular for cooking purposes and no housekeeper who has tried them willingly goes back to the old-fashioned coal or wood range. Recent improvements in cooking apparatus make gas and electricity especially desirable for small apartments or hotels, and many houses are now being fitted for their use by heating the kitchen from the furnace. The expense is then no greater than the continuous use of a range, and the saving in labor is a factor all housekeepers take into consideration. In the use of gas and electricity, there is no coal or wood to be put into the furnace room, thereby making dirt and dust, there is no lifting of heavy coal hods or armfuls of wood, there is no space taken in the kitchen for a fuel receptacle, and there are no ashes to remove. These are a few of the reasons why these fuels are so popular and are enough to insure their increased use, though the fact that they throw out little or no heat is in itself enough to render them desirable.

Coal is generally considered cheaper than gas or electricity, but this is because it is used for heating as well as cooking. For cooking purposes alone it is about the same, for only a small part of its heat is utilized in this way. Tests of one hour duration to find the comparative cost of fuels show that electricity costs more than gas, three times more than gasoline and kerosene, and one and a half times as much as coal. The time required in cooking by electricity is about the same as with other fuels. Another reason why electricity has been slow in gaining a foothold is that people hesitate about buying the cooking apparatus. The utensils cost more than other cooking apparatus and they can only be used with this one fuel. Yet there are many advantages in using electricity, and it is the best cooking medium. There is no heat generated, the apparatus can be attached to a table, and in baking the heat is uniform. For instance, every loaf of bread gets the same amount of heat. The top and bottom of the oven is the same temperature, and for this reason it is not necessary to change a pan to get it in a more favorable position.

A good electrical outfit costs about fifty dollars. It consists of an oven, broiler, griddle, six-inch stove and flat-irons. This does for three or four people. More elaborate outfits consist of a slate-covered table with outlets for electrical connections, an oven, broiler, two stoves, coffee percolator, quart pot, and large kettle. These cost about one hundred and ten dollars. Most people consider this quite an amount to pay for cooking utensils, but all these vessels are of nickel copper and to use them one does not require a bulky range

and need not fear fire or explosion. Probably there is nothing better for light housekeeping if one can afford the necessary outlay to get the apparatus.

Many apartment houses are now being constructed for electrical cooking only. Or if a range is used in the kitchen, the dining-room is equipped with a chafing dish and coffee percolator. These same apartments can have other electrical comforts. Besides the electric heaters for use in cool weather, it is possible to have electrically heated carpets and rugs to keep the feet warm. In fact, electricity has become so widely used that in hospitals the electrotherm has taken the place of the hot-water bag and thermophile bed covering is in some cases used in place of quilts and blankets. Millions of electrical flat-irons are used by people who do not use electricity in any other way, and its use for warming milk, heating curling irons and electric baths is of many years standing.

The only real competitor of electricity is gas. A gas-range should take small floor space, have a large oven, good place for broiling, plenty of room on top for cooking, boiling, frying, etc., and one or more small burners for simmering. There should be a pipe connecting with the chimney to carry off products of combustion, and the pipe which supplies the range should be of iron and large enough to supply gas for all the burners at once. In selecting a gas-stove it is well to buy one with legs so it can be easily cleaned underneath. It is almost impossible to clean the floor under a stove resting on the floor with an openwork foundation. A valuable improvement to the new gas-stoves is the location of the oven above the stove. When the oven is placed underneath the top, one is obliged to stoop to use it. The broilers on the latest stoves are directly under the burners instead of near the floor or at one side. This is much more convenient and saves backaching work.

The small burners or "subs" are an essential that should be demanded in buying a gas-stove. When a pot has begun to boil it can be kept at boiling heat over a small jet with one-fourth the consumption of gas a large burner takes. The value of a gas-stove depends largely on learning to save gas in using. Matches are cheaper than gas, and for this reason the jet should not be lighted until needed and turned off at once after using. Gas is often wasted in allowing the jet to burn at full blast after food has begun to boil, it will still boil and cook better if there is less heat. Many housekeepers have found that vegetables cook faster if washed in warm water, before cooking. This is noticeable with potatoes and onions.

A woman who computes her gas-bills

carefully says that she always turns the gas off from the stove when it is not in use. "Between meals and at night I turn off the gas-cock in the main pipe at the back of the stove. In this way I am sure of no leakage when the stove is not in use. I have also a small oven for the top of the stove. I find it takes much less gas than the regular stove oven and by placing it over the double burner I can regulate the heat, turning out one burner after the oven has become thoroughly heated. Another saving is in the use of compartment utensils that will allow several things to be cooked over one burner at once. One can get these made like steamers, one over the other, or in nests. I prefer the latter. They come in sets of two, three and four. I find for a small family the set of three is about right. The four pieces are too small and I often want to cook two vegetables besides potatoes. The extra cost in buying these utensils is soon made up in the saving of fuel.

"Here are some good rules I have given new housekeepers: Always light the oven ten minutes before using. This method involves no waste of gas for if the article is put into a cold oven it will take longer to cook.

"Regulate the burners according to the kind of baking. If recipes call for a moderate oven, reduce the flame about one-half. For a quick oven, keep the burners lighted during nearly all of the baking.

"Use tin pans, not sheet iron or agate pans. Gas heat is more intense than coal heat and sheet iron absorbs the heat and is liable to burn the outside of the food.

"Never put pans on the bottom of the oven. If the oven is so full it is necessary to use the bottom, place a grating or flat tin over the oven bottom before resting the cooking pan on it."

A Study in Plaids

(Continued from page 321)

The silk for the chemisette-vest is now tucked, unless the material is purchased with the tucks laid, after which it is cut from the pattern. The sleeves are stitched and the cuffs added. Put the sleeves in the waist, having the sleeve seam at the notch in the armhole and observing other directions as specified on the label. Have the collar made, and fit it while trying on the waist before it is finally completed. Make any necessary alteration in the sleeves or neck. Stitch in the sleeves and bind the armholes. If the chemisette-vest is to be made detachable, turn in the back of neck of the waist and face it with a bias piece of silk. Join the collar to the vest at the front and sides, allowing the back to hang free. Put hooks on the bottom of the collar and eyes on the waist in corresponding position to keep them both together, or a shallow cape may be added at the back of the collar.



In the Scottish Highlands

"A friend and I were cycling through Scotland this Summer. We wheeled from Glasgow to the village of Luss, on Loch Lomond. It was raining copiously.

"Up a mountain road against the driving storm we pushed our wheels. Arrived at Stronachlachar we found the steamer we intended to take across Loch Katrine—was gone!

"We were compelled to go back 'overland' on our wheels, and on the road became hungry as bears. No shelter was near.

"Down we sat on a streaming rock and ate Grape-Nuts. Fortunately I had bought a package at Glasgow 'against a rainy day'—and here it was! We ate two-thirds of it and in the strength of that meal, pushed our wheels over the humpty-bumpty road in the rain 17 miles to Aberfoyle, and at the end felt no sense of 'goneness' but were fresh as larks. I cannot imagine how we could have endured the journey without

Grape-Nuts

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Sunday Evening Suppers

IN CHRISTIAN countries, Sunday meals have always been different from those of other days. Early in the history of the Church, Sunday was made a feast day. Religious exercises were held in the morning, and at their close, the people were free to rest, feast and otherwise enjoy themselves as they chose. That form of Sunday observances still prevails in Europe and is known as the "Continental Sunday."

Our Puritan ancestors strove to turn Sunday into a Mosaic Sabbath. They so designated it and they rested from worldly pleasures; also from the labor of cooking as far as possible and from other secular work. Their Saturday bakings, however, still made it possible to eat generously on Sunday, and the New England larder was never noted for its asceticism.

In families where many servants are employed, no change is made in the regular routine. But as wages for domestic servants are becoming prohibitively higher and higher, it often means that families are lessening the number of servants, and in such cases Sunday supper is a growing function. On the other hand, many families go out to restaurants or hotels for their Sunday evening meal, and in that case it is always dinner; proving that supper is but a compromise with fate and not the real choice of the people.

In some families a vesper service ending about five o'clock in the afternoon is frequently attended and supper follows. In other families where the members attend an evening service, a curious feature of two suppers is likely to arise—the regular one before service and an informal visit to the ice-box afterward, with a setting forth on the dining-table of whatever may be on hand and a picnic fashion of partaking thereof. Or, if the family is more formal than Bohemian, five o'clock tea is served before the evening service and a supper afterward, usually consisting for the most part of cold dishes.

Salad is usually a leading feature of Sunday night suppers, and is made at the table—except when mayonnaise is served. Cold meats with aspic jelly, celery, chutney or other relishes. Sandwiches, cheese balls, oyster cocktail, fried oysters, chicken croquettes, and mushrooms on toast are also in order. Made dishes are not likely to be served unless they are something which the cook can prepare before leaving and which require but slight cooking by the mistress. Chocolate, with whipped cream, is a favorite drink. Tea and coffee keep some people awake at night. If either is used at supper, it is attractive to make it on the table.

Supper is the one meal at which uncooked fruit is not demanded. It has a reputation of being "golden in the morning, silver at noon and leaden at night." At supper, therefore, preserves, jams and jellies take its place.

One of the most attractive and interesting suppers that can possibly be served is that prepared in a chafing-dish. It consists of a *chef-d'œuvre*—prepared in the chafing-dish—supplemented by cold relishes and other accessories. Let no one think lightly of it on that account, however. To cook well in a chafing-dish is the finest of culinary arts, and the mistress of every *ménage* would do well to acquire this most delicate art, as it has a domestic charm peculiarly its own.

Not every article of food is suitable for chafing-dish preparation. Oysters lend themselves readily, and may be creamed, fried, wrapped in strips of bacon and fried ("pigs in blankets," they are then called) or prepared in a number of other ways. Lobster or crab meat à la Newburg is a most excellent chafing-dish course, and Welsh rarebit, either with or without eggs, is delectable. Dainty sandwiches, prepared in advance are an almost essential feature, except when Welsh rarebit is served.

A chafing-dish supper may be handed around to the guests, if desired; but it is usually more convenient and requires less service to seat them.

This is the most informal of all meals and every one should lend a hand if necessary. Bachelors are often expert in making chafing-dish preparations and can materially aid a hostess.

A simple chafing-dish menu is as follows:

Caviar Sandwiches.
Minced Chicken Sandwiches.
Celery. East India Chutney.
Columbia River Salmon à la Creole.
(Chafing-Dish.)
Alligator Pear Salad, Mayonnaise.
Cheese Straws.
Spiced Peaches. Currant Jelly.
Macaroons.
Sponge Cake.
Hot Chocolate with Whipped Cream.

For a Sunday evening supper in which the chafing-dish plays no part the following is suggested:

Anchovies Canapé. Olives.
Radishes. Pickled Walnuts.
Cold Pressed Chicken in Aspic.
Pickled Lamb's Tongues. Cold Sliced Ham.
Broiled Mushrooms on Toast.
Beurre. Sauce Noir.
Hearts of French Artichokes, Vinaigrette.
Salted Wafers.
Preserved Cherries. Shredded Pineapple.
Whipped Cream.
Coffee.

A simpler supper equally good and suitable, would be:

Broiled Chicken.
Baked Potatoes.
Combination Salad.
Spiced Apples. Quince Jelly.
Tea.

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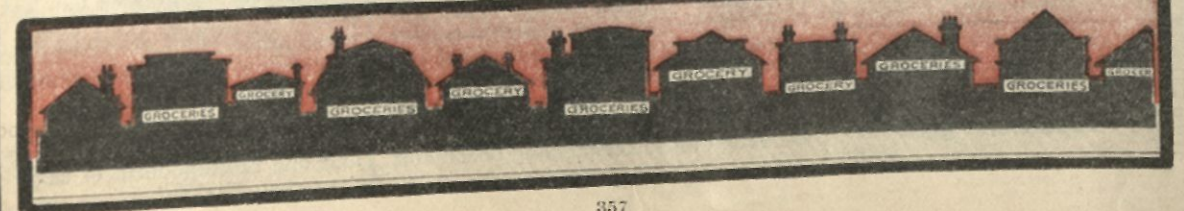
Why use a laundry soap containing from twenty to forty per cent. rosin (which all yellow laundry soaps do) when you can get SUNNY MONDAY LAUNDRY SOAP*(N. R.), a white soap made from high grade materials and without an ounce of rosin?

SUNNY MONDAY LAUNDRY SOAP*(N. R.)—because of this rosinless feature and its remarkable dirt-starting qualities which save rubbing—will make your clothes last twice as long as they would with the use of other laundry soap. Isn't this saving worth your while?

SUNNY MONDAY LAUNDRY SOAP*(N. R.) is especially valuable for the washing of woollens, flannels and the finest fabrics, as it will not shrink them. Moreover, it can be used with equal success in hard, soft, cold, hot or boiling water.

* (N. R.)—Means "No Rosin." SUNNY MONDAY LAUNDRY SOAP contains no rosin. Rosin is an adulterant and will rot and ruin clothes. Because it is all soap, one bar of SUNNY MONDAY LAUNDRY SOAP will do the work of two bars of any other laundry soap.

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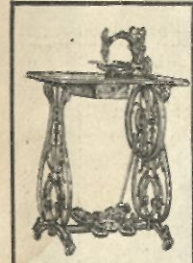
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Practical Lessons in Cookery

Hot Breads

By FRANCES PECK

THE delicious hot breads (under which head come the crisp waffles and puffy muffins, the gems, biscuits, pancakes, puffs, popovers, doughnuts and rolls) that have made the American breakfast-table famous the world over, can be divided in two classes—the quick, hot breads and the slow. In the first class can be listed: First, those the lightness of which comes from the expansion by heat of air beaten into the batter and held imprisoned by the glutinous cell walls, and the expansion, also by heat, and change into steam of the liquid milk or water used in making the batter. Second, those made light by the addition of beaten eggs. Third, those that owe their lightness to artificial fermentation caused by the action of an acid on carbonate or alkali.

The second class includes everything of hot bread kind made light by spontaneous fermentation which results from the use of yeast or leaven. Breads of the third class are more commonly served by reason of their quick preparation; those of the second class requiring hours of time to bring them to the baking stage. So in the recipes that follow prominence will be given to those of the first class, though for sweet wholesomeness nothing in the hot bread list, in the writer's opinion, quite equals the yeast-raised muffins, waffles, rolls, and so forth.

Almost every cook-book gives the old rule "one teaspoonful of saleratus to one pint of thick, sour milk"; but baking-soda, the modern form of saleratus, has a stronger action than saleratus, and the teaspoon must be barely level full. Pulverize and sift the soda before measuring, then add it to a portion of the measured-out flour and sift them together, add this mixture to the whole quantity of flour and sift all at least twice.

The old-fashioned way of dissolving the saleratus in a small amount of hot water and then adding it to the milk caused it to lose considerable of its action in advance.

RECIPES

DUTCH BUNS—Cream together one-half cupful each of butter, sugar, and mashed and sifted potatoes; add four beaten eggs, one pint of scalded and cooled milk, half a teaspoonful of salt and one compressed yeast cake dissolved in one-quarter cupful of warm water. Stir in four cupfuls of flour and beat continuously and vigorously for ten minutes, and then stand to rise in a warm place until light and frothy. Then add flour to make a soft dough,—it will probably take four cupfuls, though the amount necessarily depends on the thickening properties of the flour which varies in different grades. Turn the dough on to the molding board and

knead to a smooth, elastic bulk. Set to rise once more, and when doubled in bulk shape with as little handling as possible in small round biscuits. Place them two inches apart on a buttered baking-sheet and stand, covered with a cloth, in a warm place for an hour and a half and bake in a moderate oven for thirty-five minutes.

This amount will make thirty-six small buns. Split and toasted, or rather dried through and through, they make an ideal zwieback.

RAISED MUFFINS—Scald one pint of milk, add one large kitchen-spoonful of butter and stand aside until lukewarm, then stir in two tablespoonfuls of white sugar, one-half of a compressed yeast-cake dissolved in three-quarters of a cupful of warm water, and one-half teaspoonful of salt. Slowly add—beating hard all the time—five cupfuls of sifted flour. Beat until air bubbles begin to show, then stand closely covered in a warm place until light. Heat the griddle, and when warm grease it with lard; grease the inside of the muffin-rings, place them on the griddle and fill them one-third full with the sponge. Cover the rings with a cover or basin, and when the batter is doubled in height place the griddle on a hot part of the range and bake the muffins until well browned on the bottom, then turn them and bake the other side.

The two foregoing recipes for "slow" hot breads are the best of their kind. The following recipes are for the more commonly made quick breads.

COFFEE ROLLS—Add three teaspoonfuls of baking-powder and half a teaspoonful of salt to three and one-half cupfuls of flour and sift twice; rub in two tablespoonfuls of butter; beat one egg to a foam; add to it one and a half cupfuls of milk; add this gradually to the flour and mix to a soft dough with a broad-bladed knife. Turn out on to a floured pastry-board, and roll in a sheet half an inch thick and cut with a small cutter; roll in the hands (handling lightly) to form oblongs, stand in shallow pan sufficiently far apart not to touch in baking and bake in a quick oven for twenty minutes.

SCONES—Add one and one-half teaspoonfuls of baking-powder, half a teaspoonful of salt and one tablespoonful of sugar to one and three-quarter cupfuls of flour; sift twice and rub in one tablespoonful of butter. Stir in one cupful of milk, beat well and drop by spoonfuls into a greased pan having the scones sufficiently far apart not to touch in the baking. Brown scones are made by using equal portions of whole wheat and white flour.

SALLY LUNN—Add one teaspoonful of salt, four teaspoonfuls of baking-powder and one tablespoonful of sugar to four

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cupfuls of flour and sift three times; beat four eggs to a froth and melt one cupful of butter; add the beaten eggs to one cupful of rich, sweet milk and stir into the flour; beat to a smooth, stiff batter, then stir in the shortening and beat for five minutes. Pour into a deep tube pan and bake in a steady oven for three-quarters of an hour. Serve very hot, and break apart instead of cutting. Cutting almost always destroys the lightness of hot breads.

WAFFLES—Cut half a cupful of butter in small pieces and add to one quart of slightly warmed milk. Beat six eggs well and add them to the milk with half a cupful of sugar. Sift four and one-half cupfuls of flour with three teaspoonfuls of baking-powder and one teaspoonful each of salt and cinnamon. Add the flour gradually to the milk-and-egg mixture, beating hard all the time. Be sure the waffle-irons are hot and well buttered before pouring in the batter, or it will stick.

VIRGINIA WAFFLES—Sift one cupful of corn-meal into six cupfuls of boiling water and cook for thirty minutes; add two tablespoonfuls of butter and stand aside to cool. Sift together four cupfuls of flour, three teaspoonfuls of baking-powder, one tablespoonful of sugar, and one teaspoonful of salt. When the gruel is cold, add the beaten yolks of three eggs and the sifted flour; beat hard and then fold in the stiff whipped whites of three eggs.

BREAKFAST PUFFS—Sift one teaspoonful of pulverized soda and one cupful of flour twice, then add to four cupfuls of flour and sift again twice; add one beaten egg to two cupfuls of sour milk and add to the sifted flour. Mix lightly together and turn out on to the pastry-board; roll the dough in a sheet half an inch thick and cut in small rounds. Place the griddle on the stove, grease it generously with butter and when it is piping-hot place the rounds of dough on; put over them a tin pan or cover, slip the griddle to a cooler part of the range and let the puffs cook, turning them occasionally to brown them evenly on both sides. Serve them hot from the griddle, and tear, do not break, them open that a piece of butter may be dropped in each one.

DOUGHNUTS—Beat together two eggs, three tablespoonfuls of sugar, one-half teaspoonful of salt and one-quarter of a grated nutmeg; add to this two kitchen spoonfuls of smoking-hot lard and one teaspoonful of sweet milk. Sift four cupfuls of flour with three teaspoonfuls of baking-powder. Add the liquid gradually to the flour, and if the dough be too soft to handle easily add a little more flour, but add it cautiously, for the dough must be as soft as will admit of rolling and cutting. Roll out one inch thick; cut in rounds with a doughnut-cutter and let them stand half an hour before frying. Roll in powdered sugar when they are cold. This is the finest recipe for breakfast doughnuts I have ever used, and one that is sure to be liked.



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Good Things to Eat

Recipes Compiled by the Designer Readers

CARAMEL CUSTARD—Four cupfuls scalded milk, five eggs, one-half cupful sugar, one-half teaspoonful salt, one teaspoonful vanilla. Place sugar in pan until melted, stirring all the time until the sugar is a light brown, then gradually add the hot milk. Care should be taken that it should not bubble over. Beat eggs until light, add the milk mixture to them, also salt and flavoring. Butter custard cups, pour in the mixture and bake, setting cups into pan full of hot water. When a knife inserted comes out freely, the custard is done. Serve with caramel sauce made by melting one-half cupful of sugar in the same way as for custard, adding one cupful of boiling water. Strain and serve cold on the custard. E. S. H.

DRIED-APPLE CAKE—Two cupfuls of dried apples, soaked over night and cooked in two cupfuls of molasses, three-quarter cupful of raisins, three-quarter cupful of currants, and small piece of citron, one cupful of butter, one cupful of sugar, two eggs, four cupfuls of flour, one large teaspoonful of soda dissolved in hot water, spices to taste. Bake slowly one hour. E. S. H.

MARMALADE PUDDING—Two cupfuls bread-crumbs, one-half cupful of granulated sugar, one-half small cupful of butter, two eggs well beaten, three tablespoonfuls of orange marmalade. Mix butter and sugar, add eggs, bread-crumbs, and lastly marmalade. Steam two hours.

VANILLA WAFERS—Two cupfuls of sugar, half a cupful of butter, half a cupful of milk, the whites of two eggs beaten stiff, two teaspoonfuls baking-powder, two teaspoonfuls vanilla, flour to roll very soft. Roll as thin as possible. Cut with round or oval cutter, sprinkle with sugar and bake quickly. H. D. W.

DUMPLINGS—The next time you want to make dumplings, try this recipe. Take a pint of flour, two small teaspoonfuls of cream of tartar and one teaspoonful of soda. Sift all together. Rub in a teaspoonful of butter and a quarter teaspoonful of salt. Add enough sweet milk to mix into a stiff batter. Place your steamer over a kettle of boiling water. Drop the dumplings into it by spoonfuls, wetting the spoon first so that they will not stick. Cover closely and let them steam fifteen minutes. Pour gravy over them. R. B. S.

TUTTI-FRUTTI ICING—Four small cupfuls of white sugar cooked to a sirup and poured over the beaten whites of four eggs; beat thoroughly and add one-half pound of raisins seeded and cut up, one-quarter of a pound of citron cut in small pieces, a quarter of a pound of French candy in small pieces, a quarter of a pound of figs cut in pieces, and one pound of almonds blanched and chopped. Mrs. A. L. S.

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PINEAPPLE CAKE—Three eggs, one-half cupful of butter, one cupful of sugar, one-half cupful of sweet milk, one and one-half cupfuls of flour, one and a half teaspoonfuls of baking-powder, one-quarter teaspoonful of vanilla. Bake in layers. For the jelly: one-half grated pineapple, one grated lemon, three-quarters of a cupful of milk, one teaspoonful of corn-starch. Let it come to a boil or until it thickens. F.

MINCE-MEAT—Three half-pints suet, four quarts of meat, six quarts of apples, one quart of molasses, one quart of sugar, liquor in which meat was boiled, three-quarters of a cupful of salt, two scant tablespoonfuls of cinnamon, two teaspoonfuls of cloves, two nutmegs, two quarts of fresh cider, not boiled or bottled, fruit to taste. L. F. S.

PLUM PUDDING—Grease pudding-dish, put in twenty common crackers pounded fine, rolled or put through food chopper; add two and one-half quarts of milk, nine eggs, three cupfuls of sugar, one teaspoonful of cinnamon, taste of ginger, most of a nutmeg, salt; add one and one-half cupfuls of raisins. For sauce save the whites of two or three eggs, beat them up stiff; add sugar, a tablespoonful for each white, and flavor with vanilla. L. F. S.

LEMON PIE—The juice of three lemons and the rind of one grated, two cupfuls of white sugar and four eggs, one cupful of milk or cream and two small common crackers pounded fine. Cook in double boiler until it thickens. The pie-crust, with an edge tart fashion, may be baked first, and the lemon may be spread on it when cold, or the cooked lemon mixture may be baked between two crusts. It will make two large or three small pies. L. F. S.

OYSTER CHARTREUSE—This recipe makes a very delicious dish for a luncheon or family dinner.

Pare six potatoes, put them on to boil, put one pint of cream or rich milk on to boil in a double boiler; mix two tablespoonfuls of flour with a little cold milk, and stir into the cream. Season with salt and pepper, and cook for eight minutes; butter a large mold and sprinkle bottom and sides with bread-crumbs, letting them adhere thickly to the butter on the mold. When the potatoes are cooked, drain and mash them; add half a cupful of milk, one tablespoonful of butter, salt, and the well-beaten whites of four eggs. As soon as the potato is cool, line the mold thickly with it, being careful not to rub off the crumbs. Bring oysters to a boil in their liquor, skim out and add to the thickened cream; pour them into the mold, filling it to within half an inch of the top; begin at the edges and cover with the potato, working from the edges out. Bake one-half hour in a hot oven; let stand ten minutes after taking from the oven, then turn out carefully on to a platter. E. S. H.



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The Visiting Manicure and Hair-Dresser

A GIRL who wishes to come to New York to earn her living, and who has had no training for any special pursuit, can scarcely do better than adopt manicuring and hair-dressing for her vocation. No peculiar talent is required, nor much time or money. Any intelligent girl can learn enough about manicuring in two weeks to enable her to dress a set of nails as daintily as the most exacting customer can demand.

To become expert in dressing and caring for the hair would require more time; yet here, again, one can make a simple beginning. A few lessons in shampooing would put a clever girl in possession of sufficient knowledge so she could earn something. She could frankly state to a prospective customer what services she would be able to render, and could make her charges accordingly.

The visiting manicure and hair-dresser can earn one dollar an hour up, without a knowledge of marcel waving. For that minimum figure she will have only to put madame's finger nails in good condition, shampoo her hair and dress it in loose waves, with a few finger-puffs or short curls.

The outfit required for simple manicuring is two pairs of curved scissors,—one pair extremely fine and slender, the other pair shorter and heavier in the blades; a file; some orangewood sticks, beveled; an emery-board or paper; a polishing buffer; a box of tinted polishing-powder; a bottle of ongaline or other preparation for bleaching the nails; one or two nail-brushes; a jar of emollient cream for softening nails and cuticle, and a little magnesia or talcum powder.

For hair-dressing, she will require a comb with large, heavy, wide teeth; another finer one; a large brush with stiff bristles; a large soft brush; a small brush for applying the shampoo mixture; an iron for waving and one for making short, round curls; an abundance of wire hairpins, of all sizes and shapes, especially invisible ones; a heater for her irons, including an alcohol lamp and a bottle of alcohol, and a shampooing preparation. It is also wise for her to carry a small bath-spray, with a rubber tube that can be attached to any faucet.

To manicure nails, place the customer on one side of a small table just high enough for her arms to rest on it comfortably. A little cushion, or a bath-towel folded, will make an easy rest for the arm. The operator sits facing the patron on the opposite side of the table. Insist on plenty of light, which should not fall in the eyes of the operator, but on the customer's hands.

Fill a small hand basin or bowl with warm soapsuds and soak therein the

ends of the customer's fingers until the nails are thoroughly softened. Then file them smooth, until they are no longer than the fleshy ends of the fingers, taking care to keep them a perfect almond shape, by filing them down at the sides—never straight across.

Wet the orangewood stick in the suds, to soften it slightly, and pass it carefully between the nail and the cuticle at the base, pushing the cuticle down and away from the nail until it is thoroughly separated, and the white crescent at the base shows plainly. With a soft towel rub the cuticle gently until all of it that is dead and loose is rubbed off. Great care must be exercised not to rub off any live skin or even to roughen it.

When the nails and cuticle have been thoroughly trimmed and smoothed, wet the orangewood stick in ongaline and pass it under each nail.

Anoint each nail and finger end with the emollient cream, pushing it well down under the cuticle, and then wipe it gently off.

Dust the nails with polishing-powder and rub them briskly with the polishing-buffer until they are smooth, but not too brilliant, as one's nails should not gleam conspicuously enough to attract pronounced attention.

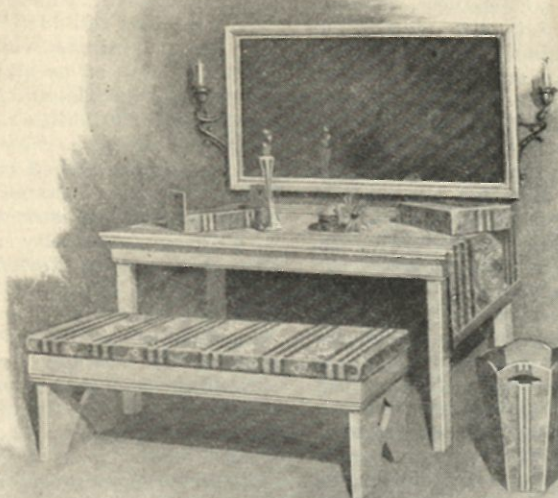
Soak the finger-tips once more and rub off all traces of powder with a soft nail-brush. Then dry the hands, rub them with a softening jelly, which is free from all grease and dries instantly; dust them with a trifle of perfumed powder—magnesia is better than talcum—and the work is finished.

For shampooing, let the customer occupy a low seat, without a back, if possible, so nothing will interfere with handling the hair. Put one or more towels around her neck and tuck them well in. Let down the hair and brush it gently until it all lies straight down and is free from knots and snarls. Rub the shampoo mixture carefully into the scalp with the small brush, separating the hair for this purpose, until every portion of the scalp has had a thorough application. Then rub the entire head gently but thoroughly with the finger-tips until every particle of dirt and dandruff is loosened and the scalp has had a complete massaging.

Madame must then repair to the bathroom and hold her head over the wash-bowl or the tub, with her hair falling into it. Her head must be thoroughly washed, and for this purpose the small spray is invaluable.

The hair should be separated into locks and rubbed thoroughly dry. When the process is nearly completed, hold up locks in the left hand and fan them with the right hand.

After the hair is dry it should be brushed, as long as the customer is willing to pay for.



HOME-MADE DRESSING-TABLE WITH LONG BENCH

Two Dressing-Tables

FROM a woman's standpoint, the dressing-table is the most important furnishing of the bedroom. To know how to arrange such a table, so that it will serve the purpose for which it is intended, is essential.

A dressing-table of home manufacture has, as a foundation, an inexpensive table which may be stained or painted. A color scheme of green is always good, and is sure to harmonize with other surroundings. The long bench which accompanies the

table is very new, and is more desirable than the stool and pillows, which have been used so long. These benches come in white and gold, with seats of cane; but the home-made one is a common laundry bench, stained to match the table, and fitted with a soft cushion. The glass above the table has brass brackets or sconces, fastened to the wall at either side. These are fitted with candles or lamps and may be turned to give any desired light on the mirror.

A dressing-table

in a corner or alcove is always pleasing. Here a pole may be hung from ceiling or wall and curtains draped at either side. Again, eretonne may be utilized for hangings. Choose plain sateen in green or old-rose, and appliqué the eretonne as an edge or border.

A second table is arranged for the country home, where running water is not possible in the bedrooms. A small stand is enameled and fitted with an under shelf and brass towel-rod; a

hole is cut in the table-top, large enough to admit the bowl; white enameled cloth is smoothly fitted over and tacked beneath the edge. The splasher is of small-figured eretonne, bordered with plain color, and fastened to the wall with brass nail-heads. A rubber-lined pocket for wash-cloth or sponge is stitched at one side; and there are straps for the holding of tooth and nail brushes. A small oval mirror is above the table, and the candlestick is fitted with a tiny lamp which matches the shade.



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The Cosmopolitan New Year

(Continued from page 327)

Light blue cotton is the garment worn by the loyal Japanese, to whom New Year's day is the day of all days, whether at home or abroad. The bright, three-day celebration of *Shogatsu*, at the opening of the year, is the link with the home land for the Japanese in this country, who are comparatively few in number. The Neda Club of Brooklyn, which has been in existence for eleven years, is one of the centers of New Year festivities for the Japanese members and friends. The holiday occurs on January fifth. Before the last night of the old year comes, all business debts must be paid, all family differences settled, and everything put in first-class order, for the New Year sun is supposed, in Japan, to rise upon an immaculate community.

The most wonderful ceremonies connected with the New Year occur among the Chinese wherever they are found in groups throughout the United States. The Chinese, it should be known, still retain their own calendar, by which the New Year is reckoned from the first moon after the sun enters Aquarius. Consequently, the Chinese New Year, like our Easter, is a movable feast, falling not earlier than January twenty-first or later than February nineteenth. The lunar month of the Chinese makes the year about eleven days shorter than our solar year. This would in time bring their New Year's celebration in midsummer. To obviate this they insert an extra month into the calendar every third year.

Chinese quarters exist in every city of any size in the United States. In nothing is the Chinaman more racial than in his devotion to the observance of his great national holiday. All business is laid aside for the holiday season in Chinatown, which lasts a whole week. Restaurants, stores and laundries are closed to the public, but open to the friends of the proprietors who come to pay their respects. Popping fire-crackers and booming gongs voice Chinatown's greeting to the Mongolian New Year early in the morning. In the joss-houses, hundreds of punk sticks burn before the sacred shrines. All the bright banners and embroidered hangings which have been carefully packed away during the year are now brought out. And the gorgeous mandarin's umbrella is shown. Every good Chinaman celebrates the arrival of the New Year by laying in a stock of gifts to present his friends and arms himself with a big bundle of calling cards in paper of bright red (the New Year carnival color). Everybody exchanges visits. Everywhere are set out tea and sweetmeats to regale visitors.

Like the Japanese, the Chinaman's New Year is marked by the squaring of accounts in a monetary way—a New Year's custom which might well be introduced as a feature of the American

New Year. It is an unwritten law with the Celestial in America as in China that a bill may run until New Year's day, and then it is, almost without exception, paid in full. It is quite common in New York, Philadelphia and Chicago to see a party of Americans elaborately entertained during the New Year's festivities by a gaily garbed Chinese host to whom some one of the party has extended a courtesy. It is declared that one with a desire for novelty can get a better Chinese dinner in New York's Chinatown on New Year's day than he could in China.

In Philadelphia Chinatown, a center of festivities is the handsome new Christian Mission (interdenominational), where the Christian Chinese of the city gather for their annual festivities, a bazar is held, and New Year's watch-night services are presided over by the Reverend Frederic Poole, attired, in honor of the event, in full Chinese holiday costume, and who also makes personal calls in deference to the customs of his congregation.

The Hebrews in the United States have their annual New Year's celebration in the autumn, marking the beginning of the religious year of the race. Its chief features are unique religious services, beautiful New Year's cards, feasting and entertainment. The synagogues' services usually begin at six o'clock on New Year's eve, when special music is rendered and sermons are preached on themes appropriate to the day. The most impressive feature is the blowing of the ram's horn, the most ancient of musical instruments used for sounding the alarm in times of danger and of warfare. It serves in the modern usage as a symbol of the stirring conscience and the quickening of the religious and moral life.

All business is suspended in the New York ghettos on New Year's day; and the magnificent temples or lowly improvised synagogues are crowded by the faithful at services which are held several times during the day. So great is the demand for halls to be used as places of worship that it is difficult to find a vacant public room on the East Side. Thousands make pilgrimages to the water-front and gather at the ends of the piers on the East River, shaking the skirts of their garments, praying meanwhile that their sins be remitted. The first day of *Rosh Hashonah* (New Year) is especially distinguished by the solemn service for the dead. During the post-New-Year holidays there is no home however humble, that does not have its *cacah* or branch-covered bower, beneath which a table is spread with food for all who would partake—in memory of the ancient feast of tabernacles, the great harvest festival of the Israelites which succeeds the New Year observance among the Hebrews in America.

Mrs. Fenton's Rummage Sale

(Continued from page 330)

magazine says that any housewife can make money if she will try. It says that one woman paid for a home just by selling head lettuce. Perhaps I could do that," she went on meditatively. "But Katy says she's distracted with the quantities the neighbors send in because they have very much more than they can eat themselves, so how could I make them buy mine if I should raise it?"

Fenton laughed. "Now, my dear girl, chuck that and run along and put on one of those rescued gowns and we'll get into town in time for luncheon. Then when we come home I'll help you plan for a stunning military euhre."

A gay little luncheon, a favorite matinee idol and the crowning treat of a dinner in town consoled Mrs. Jimmy for having to wear her second-best hat, and on their return that night she and Jimmy became so engrossed in planning the arrangement of tables for the proposed entertainment, so that Russia might oppose Japan, England the Transvaal, and Germany France, while from a commanding position America should gloriously dominate them all, that she quite forgot an impending nemesis in the form of Katy, the cook, who suddenly burst in upon them, waving her arms and shrieking dramatically:

"The Lord save us all! Burglars has been in the house an' stolen all me foiner pots an' pans! Bad 'cess to them murderin' bla'guards!"

"Nothing of the sort, Katy," Fenton responded, nonchalantly; "it's only another of Mrs. Fenton's business deals—a modern version of new lamps for old. And as an inevitable consequence you will receive on the first delivery in the morning a large supply of the very latest implements and weapons of warfare required in your profession."

A few weeks later the Fentons attended one of those vaudeville performances beloved by men and patiently endured by their wives. Fenton's eyes were glued to the stage, but Mrs. Jimmy's were roving about the house in search of something that would prove of more interest than the gyrations of a company of Japanese jugglers, when she grasped her husband's arm, whispering excitedly:

"Oh, Jimmy! There's my little Italian girl in my hat and gown! Isn't she

the very sweetest thing you ever saw!" Fenton's gaze transferred itself reluctantly from the stage to the place his wife indicated, but when he saw the man at the girl's side, he straightened himself with awakened interest.

"By Jove!" he exclaimed, "that man who is talking with her is Patsy O'Halloran, son of the alderman. O'Halloran, senior, is a typical Fourth ward politician with no principles whatever, but he has money to burn; and the son is a nice, straight little fellow. I know him well in a business way and if your little girl has captured him she's done a big thing for herself—but very likely he's just jollying her."

"He's doing nothing of the kind, Jimmy Fenton," retorted Mrs. Jimmy indignantly. "They're either married or going to be if she will have him."

The following morning at breakfast Fenton glanced up from his paper to say laughingly:

"What a remarkable thing feminine intuition is! Here's the notice of a marriage between a certain Marietta Valone and Patrick O'Halloran, son of the popular alderman of that name."

"I knew it," sighed Mrs. Jimmy, joyously; "I knew it by the look he gave her!"

"You would lead me to infer, Mrs. Fenton," said her husband severely, "that, to misquote Byron, 'your only books have been men's looks,' else how could you have become such an expert in reading them?"

"Why, you see, Jimmy," said his wife, blushing, "I couldn't help understanding, because that's the way you always look at me."

She said it so sweetly and so shyly that Fenton left his egg and coffee to cool while he went round the table to take her in his arms with as much ardor as if it had been their marriage notice that had just appeared in the papers instead of that of somebody else.

"Oh, Jimmy," Dorothy demanded when he allowed her breath to speak, "aren't you glad now that I had the rummage sale? I'm positive that it was that hat and frock that first attracted Mr. O'Halloran's attention to Marietta, and isn't it worth while to feel that we've made two other people as happy as—as we are?"

And Mr. Fenton, with unmistakable sincerity, signified his belief that it certainly was.

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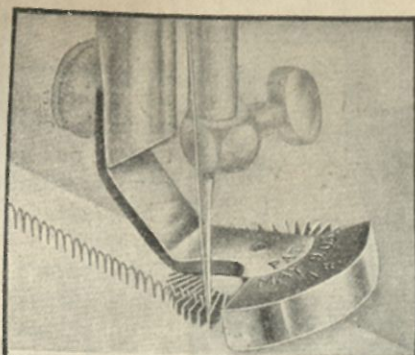
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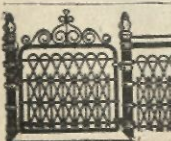
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THE DESIGNER

Something New to Do

(Continued from page 333)

school with a certain amount of drug-store experience if possible—enough to give him a little familiarity with the utensils found in a prescription department. This does not mean that you must know how to handle any of the preparations, but, as the professors say, they "haven't any time to waste telling the green student what a spatula is, and it saves trouble if he knows which is the pestle and which is the mortar." Understand, no experience is required, but it is an advantage; so if you, being a woman, could hold a position for a short time as assistant in a drug-store, it would be an excellent thing. If you did no more than sell perfumes and tooth-brushes, you could not help acquiring a bit of the useful familiarity with the ways and the tools of the druggist. You would hear these things talked about, would come unconsciously to know what they mean. If you cannot do this, have you not an acquaintance with some druggist who will be willing to show you his prescription department and tell you the names of the most familiar parts of his chemical apparatus? But all this is not absolutely required. So long as you have finished one year in any good high school and have passed your seventeenth birthday you are eligible to the schools of pharmacy.

If you have a talent for business, as well as for putting up prescriptions, the business may lead to much greater monetary rewards. But, of course, this business ability is a gift in itself, altogether apart from the scientific temperament, and you may be an excellent prescription clerk without being able to conduct a drug-store. A New York woman, a pharmacist by training, was the superintendent of a large drug-store in that city for many years, being fully competent to handle the business of the concern. Her salary, of course, was large. So far there are few records of marked success among the women who have attempted owning and managing stores; but the future may show a change in this.

A woman's work must necessarily be in the larger stores. In the very small outlying stores of a city, or in the stores of small towns, the clerk is expected to do a great deal of disagreeable and heavy work besides putting up prescriptions. He must wash windows, dress windows, clean show-cases, go to the cellar to open the huge boxes nailed and packed in the wholesale house. This is not a woman's work, and in a store where it is required of the prescription clerk only men can be employed. But in the larger stores a prescription clerk attends to his special work all the time, and here a woman may find herself happily employed. Porters attend to the heavy work.

Of course, the actual putting up of prescriptions is the play of the pharma-

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cist. It is easy, interesting, and a comparatively small part of his (or her) labors. The most of the time behind that mysterious screen is spent in making the preparations which are to enter into the prescriptions when the physician's orders are received. It is as if you kept beating eggs and whipping cream and sifting flour in order to be ready to put the ingredients of various recipes together. Every bottle of the ordained list must be filled and ready, for there may be a hurried time ahead when the prescription comes in, and every moment will be needed.

Much of the school work consists of the practical business of the prescription clerk. Besides lectures and laboratory work in the sciences there are certain hours spent in a room fitted up just as the prescription department of a drug-store would be. There the student works, making pills, filling capsules, putting up prescriptions. His compounds are carefully tested and he is held to account for errors, in order to teach him all the necessary carefulness.

The expenses of these courses are comparatively moderate. For the degree of Pharmaceutical Chemist, about two years' work is required. About three-fourths as much time leads to the degree of Graduate in Pharmacy. Either one fits the student for practical work in a drug-store. Sixty-five dollars a semester is the charge for tuition of one school—the courses covering four and three semesters, respectively. The incidentals in the way of laboratory fees, and so on, are small. Many students work their way through college by obtaining work in drug-stores, which is enough to pay their expenses, although it is really too hard work for women students and burns the candle at both ends.

Pharmacy is also taught by correspondence. Thirty-five dollars covers an entire course in this subject, including twenty-seven lessons and a copy of the "United States Pharmacopoeia."

One line of work which a woman should be able to take up to especially good advantage, is the preparing of toilet articles. There is no reason why this should be looked down upon, as there is much need for cold creams, lotions, and so on which are properly compounded. A woman should understand the needs in these lines better than a man. Unless she is really a pharmacist she cannot possibly know the values of the ingredients in even so simple a preparation as cold cream. Certain ingredients increase the growth of hair on the face, for instance, while others destroy it. Her scientific training should enable her to put up a cream which might have unusual advantages. She is in the line of discovery; she may be able to improve upon the established lotions. Her knowledge may well be turned to account in these ways and she may, if she has the "commercial instinct" be able to market her preparations so as to make a large amount of money from their sale alone. We need those prepared by skilled hands and wise heads.

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The Blacksmith of Azurite

(Continued from page 343)

I've got the paper all wrote out and signed for five hundred dollars, and he refused it. But I tell you, Billy, I'm goin' to that strike!"

They were approaching the wagon. The blacksmith scrutinized it keenly.

"You'll never get through to the kingdom of heaven with all that load," he said. "Too much earthly plunder. Your wheels won't stand up."

"Say!" ejaculated Duncan eagerly; "Robinson would lend us the money if you was with me on the note—if he ain't gone back to Azurite! He's been here lendin' money and buyin' things cheap."

"Well, I suppose two paupers are better than one, even on a note," agreed the blacksmith. "Where are we likely to find him?"

"He was lookin' through all the deserted cabins, to see if there was anything left worth the takin'," answered Duncan, excitedly. "You go up-hill, huntin', and I'll go over yonder. Holler if you find him first, and I'll do the same if I find him."

Abruptly left there by his partner, the blacksmith secured his burro to the wagon and climbed the slope toward the one particular cabin that presented its door to the westward and its back to his present position.

Thus it was that the genial-hearted Billy Holt was presently halted by the sight of a weary little youngster, in dusty little boots, with a thin but happy kitten in her lap, sound asleep on the doorstep of the shack, with the sky's soft beauty upon her, as she waited in faith and patience till some one much beloved should come to give her comfort and be comforted.

He stood perfectly still, regarding the youngster in amazement, for the door of the cabin was open and the place was obviously empty. A prettier little starter toward womanhood he had never beheld. The gladness that rose and ran over in his heart was one of the most welcome emotions he had known for years.

"Great Nero's virtues!" he muttered in excess of pleasure; and that speech was no less than the magical utterance to break the spell of slumber.

Phyllisy awoke, one eye at a time, and looked at Billy hazily. She screwed one small fist into the more reluctant of her two brown sleepers and slowly began to smile upon her visitor.

"Well, well, well!" said the blacksmith reassuringly, "what's a little gal doing 'way up here, asleep and all alone?"

"Me waiting for my papa," answered Phyllisy in childish confidence. "And me found a kitty." She stroked it on the stomach lovingly.

Billy said: "Where is your papa?" "Gone—somewhere," replied the child, and for one fleeting second some baby fear, which she could neither interpret

nor retain, possessed her little heart and made her cast one timid glance within the shack.

Billy thought of something pleasant. "Well, now, don't you want to sit on my knee and tell me all about it while we're waiting?" he inquired.

Phyllisy said that she did. He therefore sat down on the step where she had been, and not only enthroned her on his dusty knee, but also pressed her snugly against his faded shirt.

He said to the child: "My name is Uncle Billy. What's your little name?"

"Phyllisy Dwight," replied the youngster promptly, in her old-fashioned baby utterance. "That's all—just Phyllisy Dwight."

"That would be an awful fancy name if a young lady lived up to it," said Billy—"real pert and skirtswitchy, that is, but I guess it's all right for a little gal that wears boots. And what about your papa?"

"He never waked up," answered Phyllisy, childishly grave. "He's gone 'way." She added irrelevantly: "I yike nice Uncle Billy."

The light that kindled in Billy's eye outstripped the words he might have spoken, and then he was abruptly interrupted. An impatient man came hurrying around the corner of the cabin. It was Duncan. He had been making certain promised disturbances for nearly ten minutes, all in vain.

"What's eatin' you, Billy?" he demanded somewhat warmly; "I've been hollerin' my head off. It's all right with Robinson. Put down that kid and come on in a hurry."

Billy arose with Phyllisy held upon his arm. "Who is this little youngster?" he said to his friend. "How does it come she's here alone?"

"Why she's just Dwight's kid, that's all," said the miner. "He come two weeks ago and croaked here yesterday. Nobody knows what to do with the youngster. No one wants to take her along—can't do it. I heard she'd went with somebody. Everybody was sorry enough—but it ain't any business of ours. You'd better put her down and come along."

The blacksmith looked at his comrade intently.

"You don't mean her parents are both clean out of it, and every one in Karny going off and leaving this child here alone?" he said, incredulously. "Why, no set of men could do that!"

"Nobody looked at it just that way," admitted Duncan; "but what in thunder could they do with her, out on the road, or after they got to the diggin's? Somebody may stay here and give her a home. We can't be bothered—the load's too heavy as it is. And besides, she couldn't stand the life. She'd die. It takes a woman to raise a kid—and what kind of women are goin' to the strike?"

This summed up the justification and defense of every man to whom the case of little Miss Dwight had been presented. In a way it was logic—cruel, harsh, logic—that admitted no debate.

Billy said: "The strike! Great Nero's virtues! Say, Duncan, I ain't going."

"You mean you're quitting me, right here now?—you won't go?" said Duncan, in utter disbelief. "You'll give it all up and mosey back to Azurite—just for the sake of a kid?"

"That's a brief synopsis of my intentions," agreed the blacksmith. "I'm going back home, and I'm going to take this youngster, Duncan, for better or worse, so help me Bob."

Duncan said: "Oh, get out!" To this he added: "I always said you was crazy, Billy, anyhow. Don't you know you can't make no decent livin' in your snide old shop, poundin' iron? The business ain't no good."

"I know," said Billy; "it's I, man, that ain't much account. I ain't a real good blacksmith, I know that. I ain't real good at anything, but such as I am, I'm going back to my stand."

"Well—go it!" Duncan said. "But, say, Billy, what about the note for Robinson? He says if you'll sign it with me he'll let me have the five hundred. I'll count you in for half of anything I strike."

"Oh, that's all right. I'll sign anything except a petition to run me for poundmaster," Billy assured him gravely. "Got it here?"

Duncan produced the slip of paper from his pocket, together with a pen and a very much besmeared and dripping bottle of ink which he had carried all about in his search for Billy.

Billy placed Miss Phyllisy upon the step while he held the note against the side of the house, in the fast-failing light and indorsed it with his name. Duncan threw the now useless ink bottle down upon the ground, much to Phyllisy's delight.

"You don't know what you may be givin' up," he said, argumentatively. "You've sunk a lot of money in our grub-stake and outfit, and you know I ain't in a fix to give it back; and we both know I may never strike nuthin'. You don't want to sacrifice everything like this!"

"You put all the sacrifices through a threshing-machine, Duncan," answered the blacksmith, "and you'll generally find that what comes out is pretty good pay-stuff after all. Don't you worry about any sacrifice for me. You go on. You're welcome to my share of the grub-stake, outfit and luck when you get to the strike. You may do better alone. I'm satisfied. Come on." He took the child.

They went down to the wagon where the donkey was sleepily awaiting further orders. And here the two men parted with a handshake of friendship and a brief "So long!" that was fated to be the final word between them.

(To be continued.)

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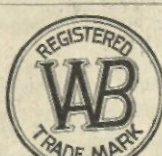
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Women of Affairs

(Continued from page 344)

interests of the bill, which had the warm support of President Roosevelt and Commissioner Neill of the Department of Labor. One hundred and fifty thousand dollars, a deplorably small sum, was finally appropriated by a politely apathetic committee, and after many delays the investigation is now actually under way.

The club-women, being a unit on the subject of Civil Service reform, could find no fault with the Department of Labor for its selection of investigators from the Civil Service lists, but it was rather disappointing to learn that none of the eligibles on the list knew enough about industrial conditions to be entrusted with the proposed inquiry. A special examination had to be held, and for one reason and another this could not be done until last July. Some three hundred and fifty applicants presented themselves for examination, and a committee of three supposed experts were appointed by the Civil Service Commission to select from this formidable number the required investigators. The committee reported forty eligibles but, melancholy to relate, the Department of Labor discovered that the committee itself was uninformed in labor matters, especially on the subject of child labor, and was, therefore, not qualified to pass judgment on the examination papers. Another committee had to be appointed and another selection of investigators made. The inquiry into the conditions of the five million women and the disputed number of children working in the factories, shops, mines and fields of the country has at last begun, thanks to the energy and patience of the women and the sympathetic cooperation of the Department of Labor.

Interest in legislation has increased mightily among American women in the last ten years. There is hardly a State Legislature now in session which has not under consideration from one to half a dozen "women's bills." Legislators are getting used to this new element in politics, and many thoughtful ones are freely acknowledging the value of women's activities in public work. They acknowledge, also, the wisdom of most of the measures advocated by organizations of women.

The federated clubs in almost every State have legislative committees, on which are placed the most intelligent and broad-minded members, with often a woman lawyer or two to keep the others free of legal pitfalls. These committees exercise, as a rule, a commendable degree of cautious conservatism in their work. Usually proposed legislation is thoroughly discussed by the individual clubs before being referred to the committee at all, and even after it has reported favorably the women like to have their bills approved by authorized legal authorities. The club-women

do not propose to be responsible for freak measures or hysterical law-making. They cannot be accused of meddling with affairs which do not very directly concern them, since nearly all their efforts have been in the direction of reforms affecting the home, children, schools, and social conditions generally.

An interesting piece of legislative work has been undertaken by the California Federation of Clubs, an organization of forty thousand women. Certainly when forty thousand women agree that a certain law is needed in the community their opinion is entitled to respect. The California women have agreed that the age of majority for women should be raised from eighteen to twenty-one. The present law, which obtains almost everywhere in the United States, says that a man is a minor until he is twenty-one, but that a girl reaches the age of discretion at eighteen. This is, of course, founded on the old theories that a woman matures earlier than a man because there is not as much of her to mature; that her sole and only object in life is matrimony, and that eighteen is old enough for any girl to become a wife. Our confidence in these theories has been pretty generally shaken lately, but the old laws remain.

One woman in five in this country is working for her living, or at least she works for a certain term of years before marriage. She has many considerations besides the one important subject of matrimony.

Secretary Gates, of the State Board of Charities and Corrections, first called the attention of the California women to the disadvantages of the shorter term of minority for girls. He pointed out to them, for example, that insurance policies were usually made out in favor of minor children, and that the daughters of a family are not infrequently barred from benefiting, while their brothers, a year or more their seniors, are benefiting. There are many other ways in which boys are protected three years longer than their sisters. A girl of eighteen may make a bad marriage secretly, or against her parents' will, thereby blighting her whole life. A boy of eighteen is protected against such a catastrophe. The girl may contract to work under conditions menacing her health, or even her life. In case of accident or death her parents would have no power to recover damages. The boy is under parental control until he is twenty-one.

All this has been discussed by the club-women of California. A special committee was appointed to gather data, and the result in the form of a printed pamphlet went to every club in the State. With the assistance of a learned judge of San Francisco the case for the girl of eighteen has been embodied in a strong brief which, in due time, will be presented to the State Legislature.

Helps Along the Way



EDITED BY THE READERS
OF THE DESIGNER

One dollar will be paid for each item appearing in these columns. Slips or coupons will not be necessary, but the name and address of the sender must be plainly written on the first page of every contribution sent. Unavailable material will not be returned.

FLAT-IRON WAXER—To wax flat-irons melt equal parts of paraffin and beeswax, dip into it thicknesses of blotting-paper, placed together. When the wax is absorbed, let the blotter cool, and stitch into muslin. C. D.

BETWEEN the outside and the filling of my iron-holders, I slip a little square of sheet asbestos, and it is surprising to see what a difference it makes in keeping the hand cool. One of my iron-holders is made twice as long as usual with the asbestos on the side toward my hand and the padding in the center; then I have caught the two ends on one side and tacked them to the middle, which makes a good way to protect my hand from the heat of the iron. Mrs. V. A. W.

IF YOU have soiled a silk or wool dress, coat or wrap, cover thickly with potter's clay (Fuller's earth) and lay it away for twenty-four hours. If at the end of that time you find, on shaking it out well, that all grease-spots and dirt are not removed, repeat the process. It will surely and effectively do it. A waiter in a restaurant spilled a dish of gravy on the white satin lining of a new gray tailor-made gown, and I entirely removed all traces of it by the above process. For grease on wooden floors, etc., wet the clay and spread on thickly over night. Next day, if not entirely eradicated, repeat. The second application is seldom necessary. A. E. H.

ANYONE is likely to have an accident by spilling ink on the carpet. If you do, never touch it with a rag, but get a cup of table-salt and pour it over the ink, until it is completely absorbed and the salt remains white on top. Leave it on until entirely dry, then scoop it up. If a spot remains, wet with water and cover it again with salt and leave until dry. This process will entirely remove the ink stains. Mrs. F. J. S.

THE FOLLOWING is an excellent, well-tested recipe for dressing over any kind of cloth goods excepting white. It can be used to clean old coats and dresses, or in making over old goods, and is equally good when used on new cloth to prevent spotting from rain. Take one large potato to a pint of water, wash and grate, skin and all. Cover with the water and let it stand half an hour to settle most of the starch. Strain off the clear liquor, clean your goods from all spots, and sponge with a clothes-brush, from top to bottom, with the potato water. When cleaning a coat, waist or skirt with a lining, sponge and press the lining first. Miss M. C. G.

TO CLEAN SOILED WHITE FURS—The following is an excellent way to clean soiled white lamb or Thibet furs: Take the muff or any other fur and put it into a pillow-case together with one pint each of oatmeal and flour. After having tied it carefully, rub the fur just as if you were washing it, keeping the flour on it as much as possible. After having rubbed for about half an hour, take it out and look at it. If not clean enough, put it back and rub it again. When finished be careful to beat out all the flour. Your furs will be like new. C. P.

AN EASY WAY TO STENCIL—Since reading the article on stenciling in the September *DESIGNER*, I experimented a little. I traced the design I wished to stencil on common foolscap paper, cut out the design with a sharp-pointed knife, then dipped the whole in melted paraffin. By using the stencil near the fire, the paraffin will soften, and by pressing firmly upon goods will stick close enough to prevent blurring. Where coloring is put in I used blotter under goods to absorb superfluous moisture. The coloring consisted of dye and murexide. A novel idea for curtains for the nursery is to stencil Noah's Ark animals around for a border. J. C. B.



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AN OPEN LETTER

Dear Madam:—

We want to tell you why canvassing for *THE DESIGNER* is so profitable an undertaking. The reason is, that of all magazines intended for women and the home there is none so attractive in the vital aspects of price and contents. We shall not increase the subscription rate of 50 cents a year, though we offer more for that price than any other magazine of the same character. *THE DESIGNER* is the easiest of all to sell because it has so many direct appeals to all women, of every occupation and of every age. Canvassing becomes a social pleasure, not a labor. If you once get started you will continue, because you will make money, and you will make it pleasantly.

Why not write us for terms, and a canvassing outfit?

Yours very cordially,

Standard Fashion Company,

12-16 Vandam St., New York

Hints to the Stout Woman

THE stout woman who understands the value of long lines, plain materials, and harmony in the small, necessary adjuncts of dress is armed with a broad principle which should help her to make the most of her good points, and obliterate many of her faulty ones.

Fashions, like speech, were given us for purposes of "concealment" as well as of expression, and the woman who must seek to emphasize height rather than breadth in her personal appearance is wise if she recognizes the dignity lent by untrimmed skirts falling in long, unbroken lines, and blouses in which all fussiness of ornamentation is avoided, and the fulness is loose, rather than tight.

Speaking generally, the best effects in wraps are obtained in semi-fitting modes which depend upon excellence of material, and correctness of cut for their style. And the becomingness of a hat is practically assured if it is in proportion to the face, graceful in its curves, harmonious in color with the rest of the costume and avoidance of all extremes.

Skirt fashions, fortunately for the plump woman, have met this fall with a marked change, fashion autocrats having ushered in the long, close, clinging skirt, of directoire inspiration. Some of the new models are close and clinging as soft materials can make them, and sweep the ground all around for several inches. Such skirts are, of course, suitable only for dress occasions, or driving. The new idea, however, seems to be to preserve the straight line from waist to hem as far as possible, and there is no doubt that its influence will be felt in skirts of all classes and materials.

Loose coats for street and carriage wear come in an almost endless variety of styles and fabrics. Many are charming Chinese and Japanese models of heavy silks, with only bands of the native embroideries for trimming. Others are built over more conservative lines, and are braided by hand in self colors. The kimono sleeve, however, in modified degrees, is almost invariably used.

Toques and hats, medium sized and large, will all be worn during the winter. In hats the lines are graceful and drooping, and often suggest the Gainsborough. They are worn well down upon the head, and farther back from the face than they have been during the past few seasons.

A charming afternoon hat for wear with a gray-blue costume is one of the new satin hats of a shade to match. The brim, rolling a little at the front and side to suit the contour of the face, is lined with blue, and bound with velvet to match, and the flowers, which form the only trimming, are pansies in the same shades of blue and gray, massed softly about the crown, the whole a most charming harmony.